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IN THE WEST.

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Place of next Convention, Chicago, August, 1893.

The Inland Architect and the World's Fair Architecture.

THE INLAND ARCHITECT has kept its readers informed of every stage in the development of the buildings for the World's Columbian Exposition from its inception. It was first to urge the plan that was finally adopted for securing the designs for the main structures, and as fast as these were approved they were published from the original drawings, this journal supplying to the Bureau of Publicity and Promotion proofs of its cuts for general distribution. It secured the establishment of the drawing office, where perspectives were rendered by the best pen-and-ink artists in the country for the use of the press. As the construction progressed, the work was photographed at intervals and published as photogravure plates, and in the same manner some of the statuary has been given to our readers. What has been done has shown the determination of this journal to give to its readers everything of interest to the architectural profession pertaining to the architecture and art of this great Exposition, past, present and future, and to give it from photographs taken when each particular object is in its best and most complete form, with such descriptive matter as will make the whole a complete monograph of this great architectural triumph.

Necessity of Increase in Institute Chapters.

The contemplated change in the administration of the office of secretary of the American Institute of Architects proposed at the last convention and which comes before the meeting of the Board of Directors next month, seems to be wise, and has been for a long time a growing necessity. The policy of electing a secretary from the most notable, and therefore active, members of the profession has had a serious drawback from the fact that the secretary could only give time to the current work of his office, and all other matters, some of them most necessary to the life and growth of the Institute, were left undone because the secretary could not give them his personal attention. Probably the most important of these is the direction of Chapters, the formation of Chapters in districts where they do not now exist, the renewal of those that have become inactive and the general increase of membership through the growth of local Chapters. The Chapter problem has always been a serious one, and has been principally met by discussions at the annual conventions and changes in the Institute's By-Laws. But this is not sufficient. Out of a possible twenty-five hundred eligible architects, less than six hundred are members. A probable five hundred more are connected as associates with state or local Chapters. While these figures are not accurate, probably excessive, and only given by way of argument, they are sufficiently approximate to show that there is a great necessity for a secretary being appointed who can give the necessary time to the work. He should be present at the annual meeting of every state Chapter. He should personally investigate the condition of cities and states where no Chapters exist, and should assist in the formation and watch the growth of Chapters in these localities. A few years of work of this kind would make the Institute, already recognized as representative, a controlling body in all architectural affairs. Out of forty-four states and three territories there are but fifteen state

Chapters and twelve local chapters in affiliation with the Institute, and but twenty-one states were represented at the last convention. We have no desire to unduly urge the Institute to action, but it is of the utmost importance that the members of the profession be more closely drawn together, and in no way can this be done so well as by the formation and support of local Chapters and the general gathering in to the membership roll of the Institute all those who are worthy of such affiliation.

The Chicago School Board and its Architect.

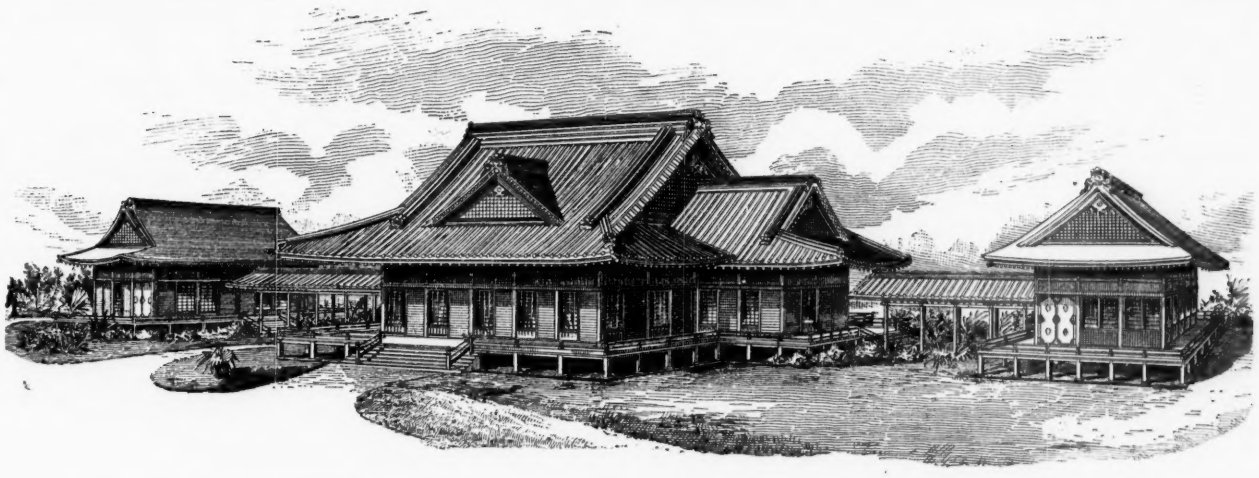
The school board of Chicago for many years engaged its architect upon a salary, the appointment always having more or less the complexion of politics and the salary paid being so low that the office has never been held by men whose ability had assured to them any large degree of professional success. These, too, were always handicapped by the "ideas" of the board, which gave to the city a lot of inconvenient, badly planned and worse ventilated and heated structures which are now daily costing the city large sums for "repairs," which in most cases are simply the correction of errors in the original construction. A better period of school building seemed to have been inaugurated when a school board was elected with a majority of members who had a sufficient quantity of gray matter developed to appreciate the fact that the designing of a schoolhouse required something more than a carpenter's education, and that a practical knowledge not only of design, plan and construction was necessary, but that a reasonable familiarity with the theory and practice of heating, ventilation, fenestration, etc., was demanded in the production of a school building. It was found that no first-class architect could be procured upon any salary the board would pay, and Mr. J. J. Flanders, an architect of reputation and ability, was engaged upon a percentage. The buildings erected from his plans have cost less, are better adapted to the purpose, are more sightly than any the city could boast of, and they compare favorably with any in the country. After two years of service in which buildings costing upward of $2,000,000 have been built or repaired under his direction, a serious charge has been made against him by a member of the school board. It is not charged that he is deficient in his general knowledge of design or plan, or even of the more important problems of plumbing, heating and ventilation. He is not charged with getting "double commission" from contractors, nor in fact are any of the sins that are usually committed by the incompetent or dishonest laid at his door. It is simply that he has accepted "forty-two thousand dollars," which in the estimation of this watch-dog of the public school treasury "is a big sum of money to pay an architect for school buildings in two years." According to the Chicago *Post* this gentleman, after advancing this opinion and that the work could be done for less money in the old way, notwithstanding past experience in this line, goes on to say :

> Furthermore, I fail to see why a change of plan for every schoolhouse is necessary. There is little difference in many of the school buildings, yet Mr. Flanders gets his per cent for drawing plans. There need be but little difference in the floor plan, anyhow. If it is a good one why should it be duplicated? Besides, Mr. Flanders' plans, many of them, are mere duplicates, but he gets his commission every time. A school building is usually plain and solid, and there is no call for fancy architectural ornamentations. Another thing — the architect has been getting a per cent for looking after the plumbing, furnaces, flues, etc. That work could be done by the chief engineer as well and that commission saved.

Plans, ornamentations! If as reported this is the gentleman's idea of an architect's work, "a pencil and a shingle," we cannot enlighten him. If that is the kind of an architect he wishes, with the chief engineer to "look after the plumbing, furnaces and flues," we would advise the board to pay no more than $800 a year, for any greater sum for such services would be robbery. Of course the health and safety of children does not count so long as the buildings are erected cheap. Fortunately the vice-president of the board seems to know better, and we hope his colleagues are with him and that they will insist upon the employment of an architect and not the proprietor or employé of a plan factory. We might state for the information of this gentleman, whose conception of an architect's services is so erroneous, that architects not only of these United States and Canada but of England, France and Germany base their charges for professional services upon five per cent of the entire cost of the structure. That every architect of standing indorses this as usual and proper. Mr. Flanders is doing the work for just one-half that price and doing it honestly and well, and at a profit that few business men would consent to do business upon. The system upon which he is employed is the only one upon which the services of an architect of any standing can be secured. In no other department of public work does it seem so important that first-class services should be engaged as in the erection of school buildings, and it is an outrage upon the public who pay taxes for the education of their children to ask them to pay for buildings that when completed are a menace to the health of the children that inhabit them nine months of the year.

The Government Architecture Reorganization Bill.

The bill which through the efforts of Hon. John C. Tarsney, chairman of the House Committee on Buildings and Grounds, and his colleagues, so successfully carried through the House of Representatives at the last session of Congress, should be taken up and vigorously pushed for passage by the Senate at the present session. This matter of the reorganization of the method for procuring designs for government structures has been before the country so long and in so many forms, so many bills have been brought to the notice of congressmen and senators, and the increase in the evils growing out of and being perpetuated by the present system that it seems almost impossible that any good solution to the problem in the form of a bill should not secure the instant indorsement of every senator. The report of Mr. Tarsney's committee was so complete and so emphatic in its recommendations, and covered the ground so fully that there seems nothing left to be said in favor of the bill. There are no features of the proposed plan that do not court the fullest investigation by those senators who have not already become familiar with its provisions. There is no class of individuals that will not be benefited by the change, and on the other hand the government will receive better buildings erected at less cost, and the unsightly and needlessly expensive structures which now indicate that the government business is carried on within their walls, will give place to those of pleasing character, so that the stranger in looking for the government building will not be directed to look for the worst architectural monstrosity in the vicinity, but one to which the citizen may well point with pride. We ask that the bill be at once taken up and carried through its final passage and placed before the President for signature.



JAPANESE ARCHITECTURE AT CHICAGO.

BY P. B. WIGHT.

ONE of the great benefits to be derived by the city of Chicago from the World's Columbian Exposition will be a permanent building (or rather group of buildings) now being erected at Jackson Park by the Japanese Imperial Commission, illustrating not only the old architecture of Japan, but the exact method of construction employed in that country during the best periods of its arts, ranging from four hundred to eight hundred years ago, according to some authorities. For it is held as well by modern Japanese experts no less than by connoisseurs who have made a study of the architecture and decoration of that wonderful country, that its greatest development in this direction was during the period mentioned, corresponding with the later Byzantine and Romanesque and the earlier Mediæval periods in Europe.

The modern buildings of Japan — that is, those erected before commercial relations were opened with America and Europe in the present century — beautiful and exquisitely constructed as they may appear to our eyes, are not considered by the Japanese themselves to be examples of an indigenous style. All modern building in Japan has been subjected to a Chinese, and possibly a Corean, influence. I am assured by the Japanese Commission that the buildings erected by them on the Centennial grounds at Philadelphia in 1876 were of this character. Those who saw them will remember the solid construction, perfect fitting and artistic carvings of these buildings, which were then greatly admired. But it has been the desire of the present Commission to illustrate the architecture of Japan as practiced in its "palmy days." Not only the methods of building, but the style of decoration employed at that time, are now subjects of study in the Imperial Academy of Fine Arts at Tokyo. This academy, which, when founded, was devoted to studying the arts of modern Europe, has found a mine of wealth in its own country, and the fear that was expressed by lovers of Japanese art in America and Europe, that the Japanese might discourage their own arts by endeavoring to import those which are not indigenous to them has been dispelled. These buildings will be built to demonstrate this fact. The illustrations are only taken from the builders' working drawings made by the Japanese draftsmen of the contracting company that has undertaken to reproduce three ancient buildings grouped as one, and give no idea of the artistic finish, color or decoration. They are interesting as showing that the Japanese have mastered all the technique of modern architectural drawing. The perspective sketch is not a Japanese drawing, but was made in Chicago, and it serves to make more clear the relative positions of the three buildings that are grouped as one.

The construction work is being done by the most skillful mechanics that could be found in Japan. All the material has been worked and fitted during the past summer, and has been transported to Chicago at great expense. It could have been taken the entire distance by sea to New York and then sent by rail to Chicago for less than it has cost to bring it by the direct route by steamer to San Francisco, and thence by rail to its destination. But time in this case was more important than economy in money. The buildings will be completed and decorated in time for the opening of the Exposition. Hundreds of men have worked on them in Japan during several months past, and all the parts have been accurately fitted together, so that only twenty-four men are required to perform the actual construction. Soon a larger force of artists and decorators will come to complete the work, and gardeners will surround the palace with wonders of horticultural art, the result of the traditions and experience of a thousand years, handed down from father to son.

The work of decoration will be performed by the students of the Academy of Fine Arts, of Tokyo. It is well known that the excellence of all the arts practiced by the Japanese is due to the fact that all trades and arts are hereditary, and shopwork is hardly known; but artists work in that country singly and in their own homes where the sons learn their art from the fathers. Such men are not archæologists. It is nothing to them what the Ancients did. But they know that what their fathers did was well done, and they are content to do it again as well or better if possible. When the old decorations became matters of study in the Academy, there were no artists to reproduce them in the old way, and the hereditary artists (so to speak) would have botched them in attempts at reproduction. Hence the students and graduates have undertaken to execute the decorations of the interior of the palace. Many of them are on panels, and have already been completed in Japan. Photographs of much of this work have arrived, but I am unfortunately unable to furnish them to THE INLAND ARCHITECT for reproduction by the half-tone process, owing to the fact that the Academy intends to publish the illustrations of the decorations of this building in book form, and to copyright the same.

The whole of the work is being carried out under the direction of Mr. Kuru, of Tokyo, a graduate of the Imperial University of Japan, who has practiced architecture in his own country for several years, much as our own architects do, and now comes to America for the first time. Mr. Kuru is also an artist in many other ways. In Japan the practice of architecture as a profession is of course something new. Japanese buildings in the indigenous styles required no architects. Builders in Japan, like potters and metal workers, are born to the trade, which they inherit from their fathers. They are draftsmen and designers, in their own way, as much as they are contractors. But the changes in customs and government have called for buildings more like those of America and Europe. Hence educated native architects have been called nto being. Mr. Kuru, when at home, is engaged mainly in designing government school buildings.

In addition to the palace on the wooded island, he will have charge of the erection of the Japanese Tea House, east of the Manufactures building and fronting the beach, the materials for which have all been prepared and are now on the way from Japan. He is now preparing in Chicago the designs and working drawings for the Bazaar, which is to be built on the Midway Plaisance. This will be built in the modern Japanese style. The materials will not be sent from Japan, but our own materials will be worked into it by Japanese mechanics as soon as the palace is well under way.

Meanwhile the happy group of imported workmen are putting their materials together on the island, making hardly a sound with their work—for there are but few nails in this building—but making the park resound with their happy songs. Happy and contented are they, though they be contract laborers, and have no unions behind them nor walking delegates and committees to rob them. And they are literally "imported contract laborers," yet whom no meddling labor agitators with jealous eye can disturb or make

afraid, for congress has made an exception of men working for foreign governments at the Columbian Exposition, and the Secretary of the Treasury has said that it is all right. They work and talk and sing. When a few are together they talk incessantly. When many work together on some laborious undertaking they chant wild songs something like those of our sailors. I am told that they are comic songs and witty sayings. These stimulate them to greater exertions. They laugh at each other's jokes, unmindful of all else that surrounds them, and are happy. They are doing the work of their brilliant emperor whom they love, and are contented. They comprise all the classes of craftsmen that work on buildings, and laborers as well. If the laborers want help, the tradesmen take hold without violence to their dignity and perform menial work without complaint. Their stonecutters work without chisels, doing all kinds of work with a great variety of hammers having edges as sharp as knives and a ring that attests the fine quality of the steel. I saw a solitary old stone cutter who had been employed to help them break up stones with plug and feather, but not to cut. They did all of that with their little hammers. He was a union man, and I wondered if they came into his category as "scabs"; or was he innocent of the thought that these men worked at his own trade, and that association with them subjected him to severe penalties?

But let us return to the story of how and why this ancient palace comes to us from afar. From an architectural standpoint it is perhaps the most interesting contribution to the Exposition. For it is not set up as an imitation, but is what it pretends to be, a genuine product of materials and labor that has never before been seen on this continent.

The general plan of the exhibit was determined by the Imperial Commission, after studying the ground and preparing many sketches. It was finally decided to erect a palace such as those occupied by the Shoguns of the Mediæval period and to use three types, following the designs of ancient buildings now existing and combining them into a general plan which would comprise a body and two wings. They therefore concluded to call it Hōōden (Hō-ō-den, three syllables).

The general form is that of a temple. From this it has got abroad and been repeated in the daily papers that the building is to be a reproduction of one of the ancient temples of Japan. On the contrary, as has been said before, it is a palace but has the general form of a temple. Each of the separate buildings and all of the details are copied from palatial buildings. The temple at Hei-to-in at Wugi has two wings connected with the main building by corridors or peristyles, and there is a small extension in the rear of the main building. It is called Hō-ō. Hei-to-in is an inclosure or park devoted to the worship of Buddha. It is near Saikyo, the ancient capital of Japan, where the Shoguns formerly resided. Hō-ō-den means a palace whose ground plan bears a general conformity to the outlines of a flying bird. Hō-ō is a mythical bird somewhat resembling, and possibly the same as, what is known to us as the phœnix. It is supposed by the Japanese romancers to have a star on the head indicating the astronomical period of its appearance, and to have visited Egypt every five hundred years, and Arabia, China and Japan periodically. Chinese literature reveals the tradition that this fabulous bird was only seen when the people had a great and good emperor. Among the Japanese the Hō-ō is supposed to be a sacred bird who is always associated with the glories of the great emperors of Japan in the olden time before the Daimios made practically prisoners of the legitimate dynasty, and put the Shoguns on the throne.

The plan selected for the building is well adapted to the site. The principal front is to the east, facing the rising sun, while the other sides differ from it very slightly. There is great simplicity in the arrangement, but the effect depends upon the exquisite delicacy of the details of carving and coloring, of which the working drawings give no adequate suggestion.

(To be continued.)

THE Joint Committee of the American Institute of Architects and the National Association of Builders, in charge of the Uniform Contract, met in Chicago, in October, and accomplished a thorough revision of the contract. The changes were based upon the general concensus of opinion and experience gathered by the committee during the four years in which the Standard Contract has steadily advanced in favor. It will shortly be given to the profession and contractors in its revised form by the Inland Publishing Company.

DIRECT METHODS IN ARCHITECTURAL PERSPECTIVE.

BY CHARLES E. ILLSLEY, A.M., C.E., ARCHITECT.

CHAPTER II — DEFINITIONS — *Continued.*

A CIRCLE may readily be described about a hexagon (Fig. 18), by taking any side of the hexagon for the radius of the circle. Vice versa a hexagon may be inscribed in any circle by drawing its diameter, which will give two points of the hexagon, and laying off each way from these points a distance, B C, B D, A E, A F, equal to the radius or to half the diameter. The radius of a circle always equals one side of the inscribed hexagon.

A hexagon may also be drawn directly by the aid of the 60°-triangle, since each side makes with the extension of the adjacent side an external angle of 60°, as B, D, G, for example.

15. An *octagon* (Fig. 19) has eight sides instead of six. All its sides and angles are equal and each angle measures one

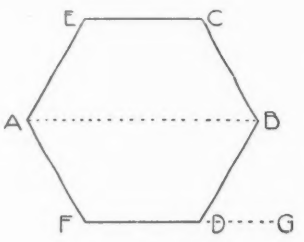


FIG. 18.

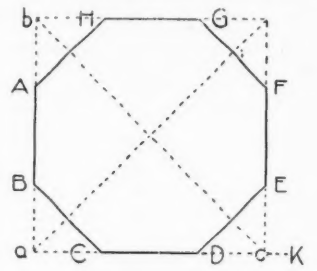


FIG. 19.

hundred and thirty-five degrees (135°). Its diagonals meet in the center and bisect each other. It may be obtained from the square by taking one-half the diagonal of the square and setting off this distance both ways from each corner. Thus A a, B b, C c, etc., are each equal to the half diagonal of the square.

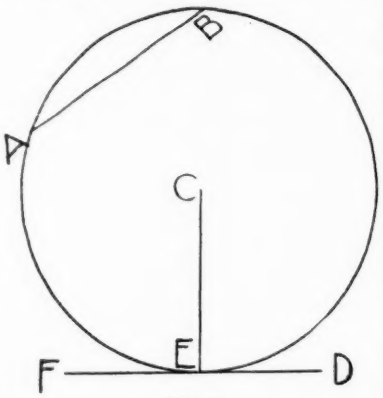


FIG. 20.

An octagon may also be drawn readily by the use of the 45°-triangle, since the exterior angle which any side makes with the adjacent side extended measures 45°, as E, D, K.

16. Remark: The general term *polygon* is applied to all plane figures bounded by straight sides, and if the sides and angles are all equal the figure is called a *regular polygon*. The term plane figure as used above means simply a flat figure, or one drawn on a plane surface as distinguished from one drawn on a cylinder, sphere or other curved surface.

17. A *radius* in a circle is any straight line from the center to the circumference; it equals half the diameter. All radii are equal in the same circle. A *chord* is any straight line, A B (Fig. 20), drawn across part of a circle. A *tangent* is a straight line, D, E, F, which touches the circle but does not cut it even if extended. A tangent is always at a right angle with a radius, C, E, at the point of tangency.

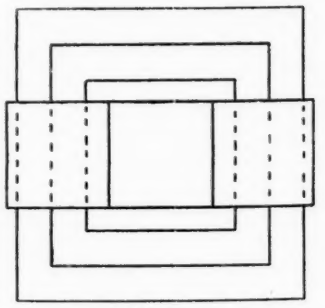
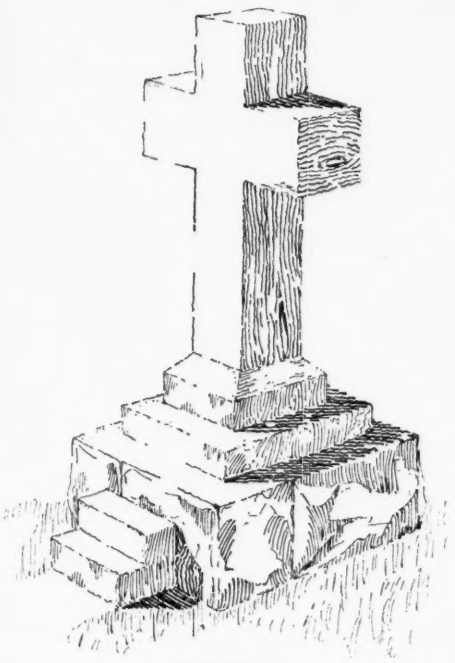


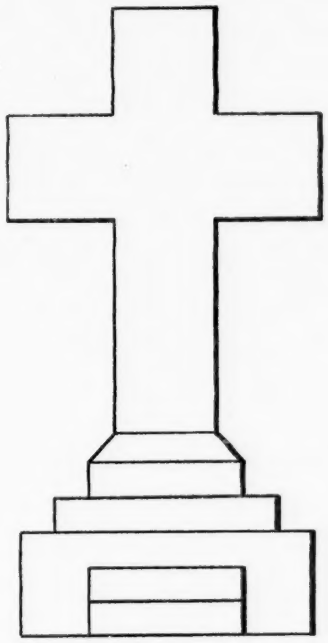
FIG. 21.

18. A *cube* is a solid bounded by six equal and square sides. The opposite sides are parallel and all the internal angles are right angles.

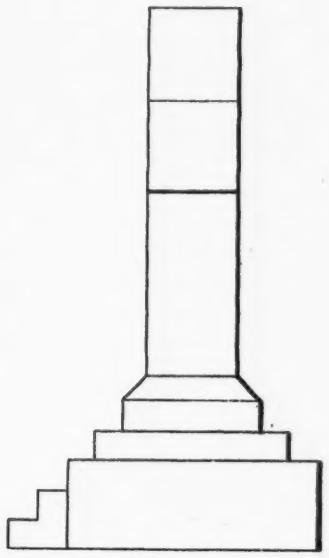
19. In perspective and constructive drawings the word *plan* designates a top view of an object, i. e., a view of its upper surface or surfaces. Thus Fig. 21 is a plan of the cross with its pedestal and steps which Fig. 22 shows in perspective. The central square is the top of the upright stem of the cross, flanked by the top of each arm. Then we see the top of the upper base so far as not covered by the arms of the cross, then the top of the next base below, then of the other base, lastly we have the treads of the



PERSPECTIVE.
FIG. 22.



FRONT ELEVATION.
FIG. 23.



SIDE ELEVATION.
FIG. 24.

steps. These various top views appear in the plan precisely as if all were on a common level, or lay in the same horizontal plane.*

20. In architecture another definition is common, the word *plan* being applied to the drawings which show the sizes, location, shapes and arrangements of the various rooms in each story, so that we have the *basement plan*, the *first floor plan*, etc. Such are not "top views" at all, and strictly speaking, they are not plans, but are horizontal sections taken at different levels. Still they are always called *plans*, and this meaning is so well understood that no confusion need result.

21. An *elevation* designates a front, a side, or a rear view of an object so taken that no other part of it is visible. Fig. 23 is a *front elevation* of the cross and pedestal of which Fig. 21 is the plan. A front elevation gives every surface facing the observer at whatever distance, precisely as if all were in one common vertical plane and all equally near the eye. Fig. 24 is a *side elevation* of the same object.

22. According to the accepted theory of vision an object becomes visible by rays of light reflected from its surfaces and entering the eye of an observer. These rays (called visual rays), converging as they approach the eye, are focused upon the retina. By a convention tacitly admitted the observer is presumed to have but one eye.

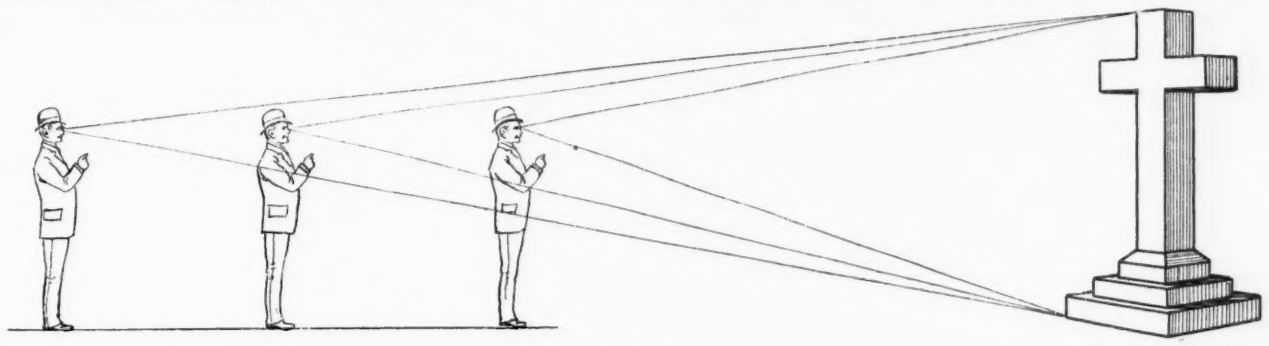


FIG. 25.

23. It is plain (Fig. 25) that as the eye recedes from a fixed object the visual rays from its extremities to the eye grow less and less convergent and more nearly parallel to each other, and that to an eye infinitely distant they would become parallel on the principle stated in Section 5 that parallel lines would meet at an infinite distance.

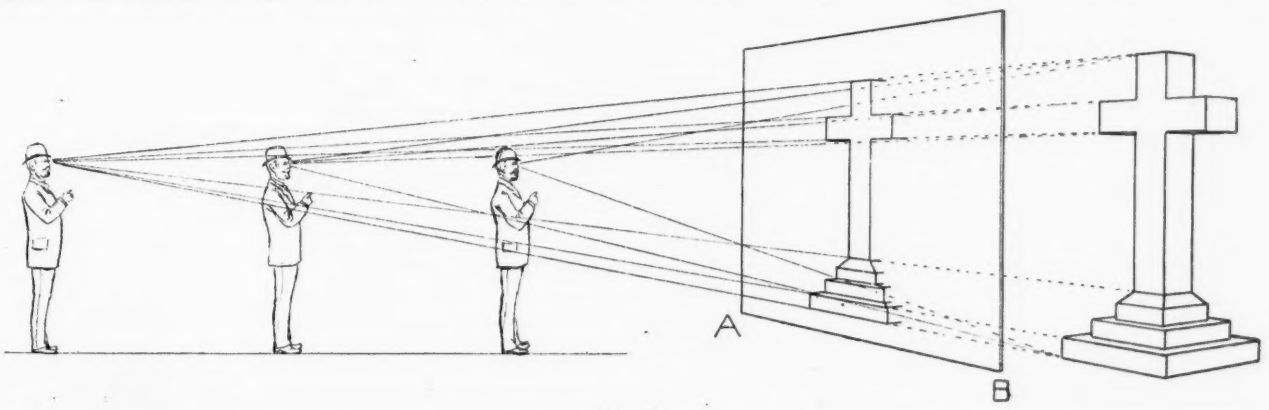


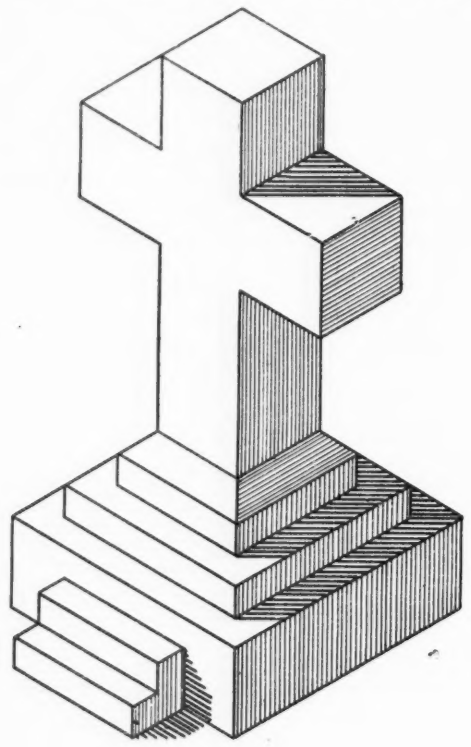
FIG. 26.

Of course such reasoning is abstract and neglects the circumstance that an eye infinitely distant would see nothing. It elucidates a valuable principle, however, which has frequent application.

* Strictly speaking, a *plan* is a horizontal projection of an object (see Section 26), and an *elevation* is a vertical projection. To average readers these definitions are as unintelligible as the words they define.

24. If a transparent plane, such as a sheet of glass, be interposed between the eye and the object viewed, as at A, B, in Fig. 26, and lines be drawn on this plane connecting the points where it is pierced by the visual rays from the object to the eye, these lines will form a *linear perspective* of the object itself. This interposed plane A, B, is called the *plane of the picture.*

The visual rays make various angles with the plane of the picture, which angles grow larger as the eye recedes, and to an eye infinitely distant the visual rays would all be at right angles to the plane of the picture and parallel to each other. (See Section 23.) In that case the picture would be as large as the object itself.



ISOMETRIC.
FIG. 27.

When, however, the eye is at any finite distance the visual rays will converge toward it, and the perspective picture will be smaller than the real object.

25. Advancing the plane of the picture toward a stationary observer reduces the size of the picture correspondingly, while moving the picture plane nearer to the object increases the size of the picture. In practice it is customary to place the plane of the picture so as to touch the object at its nearest point. The base line, A, B, Fig. 26, of the plane of the picture is often called the *ground line*, perhaps as indicating the line where the picture plane rests on the ground.

26. When the eye is infinitely distant and the visual rays become parallel to each other and perpendicular to the picture plane (Section 23 and 24) these rays are often called *projecting lines*, and the corresponding perspective, which is of the same size as the object itself, is called a *projection* of that object, or, more accurately, an *orthographic projection.* In other terms an *orthographic projection* is a perspective relative to an eye infinitely distant.

If a cube be so placed that each of three adjacent sides makes an equal angle with the plane of the picture, and while in that position an orthographic projection be made, such projection is termed an *isometric projection* or *isometric perspective.* Isometric drawings show three surfaces at once and are often mistaken for ordinary perspectives, especially when employed for small objects —but their receding lines are parallel instead of being convergent, and with large objects the error of making the most distant members of the same size as those which are nearest manifests itself in a conspicuous distortion. Fig. 27 is an *isometric projection* of the cross shown in Fig. 22.

27. The *trace* of a plane is the straight line along which it meets or cuts another plane. Rub the edge of a straight sheet of glass with fresh paint and press it against another sheet of glass: it will leave on the second sheet a straight line of paint, which is its *trace* on that sheet.

(*To be continued.*)

NOTES FROM OUR FRENCH EXCHANGES.*

AMERICAN DOMESTIC ARCHITECTURE THROUGH FRENCH EYES.

HOWEVER educated foreigners may criticize and sneer at the attempts of grand architectural flights in American sky-scrapers and public buildings, the ordinary, common little "home" is a subject upon which, almost without exception, they unite in praise. In the course of a long article in *La Semaine des Constructeurs*, a writer says upon this subject: What is this American house? Is it a little French "hotel," or is it an English cottage? Neither one nor the other, although its relationship with the latter is undeniable. The dominant type is not a city house, neither is it altogether a country house. It is what they call a suburban house. Isolated from other buildings, it is still not alone, because in the United States the separation of the different grades of population is not nearly as marked as in Europe, and it is sure to have neighbors, though they may be either more or less pretentious according to their owners' purses.

This house is invariably composed of a ground floor, a second story and an attic. Its arrangement responds to a conception of domestic life and society which only differs from our own in secondary points; but what a seeking there is for the comfort and ease of life, and how many conveniences both great and small are brought into use to realize this conception. How much there is unexpected and how much movement and life there is in the exterior! However, they only translate the plan with such an absolute truth and simplicity that they most often admit of no other decoration than the contrasts growing out of the materials employed!

The ordinary requirements of a house varies but little from its neighbor. The first point of importance is a veranda occupying a portion more or less large of the entire circumference of the ground floor. This place plays an important part in the family life. In summer it can be closed by venetian blinds, and a great portion of the time is passed upon these porches, even at times the meals being served there. The position and size of the veranda varies with each house. Sometimes it is comprised within the line of the outer walls, which are then replaced by simple columns in that portion. Sometimes it is entirely outside of the building, but even in this case it never appears like an excrescence, for it is "organicly" a part of the building. Often besides this principal veranda there is a side porch, and the impossibility of separating these portions from the remainder of the construction is sometimes the cause and sometimes the result of a complicated breaking up the exterior details, which, however, always remain picturesque. To the difficulty of this close relationship and treatment of the exterior and interior is added that of giving to each room of the first floor sufficient light, the windows under the veranda being of course considerably darkened. The placing of the stairs back of the porch ordinarily solves this problem in part, but the problem is not as simple as it might appear at first sight.

The veranda is always on a line with the first floor, which is on a foundation two or three feet above grade. The entrance, which is under the veranda, is reached by two or three steps. On crossing the entrance one enters into a very small vestibule having no other purpose than to keep out the air from the hall, being in fact really only a double door. The true vestibule is the hall itself; all the rooms of the first floor open directly off of it. At the back one sees the main staircase with its wide treads and ornamental handrail and turned balusters of walnut. At the same time, the hall is more than a simple vestibule or an antechamber—it is a large and beautiful room, elegantly furnished and decorated, where is the finest fireplace in the house.

Frequently it is customary to receive callers here and upon plans it is often called reception hall or sometimes sitting-room hall. This comprehension of a hall is equivalent to material enlargement of the living rooms and is an economy in construction certainly, since the space lost in passages, etc., is reduced to almost nothing, while the privacy of the family is not interfered with by formal callers, and in case of company the visitors easily move about in those rooms where they are desired.

The remainder of the ground floor is occupied by the rooms, more particularly for the family and intimate friends, the parlor, dining-room, library or office, and kitchen. These main rooms have usually each a fireplace—which the bedrooms have not—but they are rarely used since the house is heated either by hot air or steam. Under the grate of the fireplaces there is often a little hole by which the ashes are dropped direct into an ash pit in the cellar below.

The American custom as regards the heights and sizes of rooms are about the same as in France, but the appearance of the interior is very different, not only on account of the furniture and the decoration, but more particularly because of the plan itself. The architect, instead of making all walls in a straight line, breaks them frequently, working in here a little retreat with a divan, there, a stationary seat or a cupboard. These irregularities open up to interior architecture and decoration infinite resources, and one finds an unknown variety of them. The windows, although appearing as if grouped with the greatest freedom, in reality occupy in each room the most favorable position for obtaining light as well as admitting of placing the furniture advantageously. One of the rooms of the ground floor (ordinarily the parlor or dining-room) is finished at the end either with polygonal sides, a semicircle or even with a square projection, all of which is occupied with windows.

*Translated and arranged for THE INLAND ARCHITECT by W. A. Otis.

The American, like the Englishman, loves nature, and he must have in his house one point from which he can have a clear outlook. All the windows are hung, a custom much more practical than the French windows. The very large doors, too, are sliding, or else they are entirely omitted and their places supplied by curtains. Owing to the entire house being heated, there are no drafts, and it is also a great advantage in giving increased available room, and the interior vistas are much larger and more effective. Another peculiarity is the number of pieces of furniture built in with the house in every little corner; seats, drawers, hat racks, sideboards, cupboards and refrigerators. Nothing could be more convenient, and it allows of a thousand opportunities for putting away things, while the rooms are larger for being unincumbered with large pieces of furniture.

A word about the kitchen; it is always in direct communication with the outside by a door under a little porch or veranda, and with the floors above and below by a special staircase. It connects directly with the dining-room through a serving pantry marvelously furnished with cupboards built into the house.

Upstairs are the sleeping-rooms and the bathrooms. The former are numerous, since the placing of two persons or children in the same room is rare. Each chamber invariably has a large "closet," often furnished with a fixed washstand. About the bathroom there is nothing to say unless it be to criticise the fashion of putting the water closet there, a system which has little to recommend it. The attic is divided into servants' rooms, store rooms, etc., while often the larger part remains at first unfinished and is later fitted up into children's rooms.

As regards the construction it can be said that several years ago suburban houses, from one end of the United States to the other, were never made of anything else but wood. Now, however, stone, brick and tile tend to take its place, particularly in the north and west. But wood still is preferred in a great part of the states, especially at the South.

The cause of this is not entirely owing to the abundance and cheapness of wood as compared with other materials, but must in part be sought in the American character. When a man has enough money to build him a home, he does not want it in a year, but *right off*. Whether it will last fifty years or two hundred, that is the least of his cares. The American works for himself, not for his grandchildren; he has taken care of himself, let them take care of themselves. He makes money, according to his energetic expression, to enjoy it; let his son look after himself. Now a wooden house, especially in that country, is very quickly finished. From the first stroke of the pick to the day of moving in, three months is all that is usually required, while this is occasionally reduced to sixty days.

The general mode of construction has been explained in previous issues of this paper, but a few special points are interesting. The interior partitions are made of lath, covered with a thick coat of mortar. For the lath, however, almost always (?) nowadays is substituted a special kind of fine gratings made of wire, and the finish of the interior walls is made by the application of one or several coats of fine ground composition manufactured for that purpose.

To vary the appearance of the exterior walls, wood in different forms is used—in the first story "clapboarding," i. e., narrow strips of white pine—while the upper story is frequently "roof-tile made of cypress wood" applied in various agreeable combinations, that of a long waved line being very much used. The covering of the roof is almost always in these same "tiles." The contrast of texture between the clapboarding and the "tiles" is the only method of decorating the exterior, but the picturesque division of the masses, the unexpected projections and the fantastic appearance of the grouping of the bays gives too much movement to ask for anything more.

Moreover, foreign architects who have visited the United States all agree in finding that the combination of materials, or rather the method of placing them, is very satisfactory, and has been particularly well studied by the Americans.

Color is the point the least satisfactory in the artistic qualities of these houses. The tones in use being quite strong and of a certain crudity, although the manufacture of the stain used is done in a most scientific manner.

In the composition of suburban houses, in stone and brick, one finds the same general characteristics and the same processes as in the wooden house, all the effects being produced by the division of the masses, the intimate connection of the different parts and the freedom of disposition in placing the windows, while the decoration is produced by the contrasts of materials skillfully and soberly handled.

The habit of constructing in wood exercises upon the architecture an evident influence which is very happy, and this influence is shown in numerous constructions, such as railroad stations of small towns. These depots are as picturesque as possible to be imagined and their forms are directly traceable to the suburban wooden houses.

The interior decorations are of the most diverse forms, but the natural woods enter very largely into the composition, and the mantels are of especial interest. In the smaller houses these are always of wood and the most elaborate piece of furniture, the upper part forming shelves, cupboards, etc. In the larger houses they are in still greater variety, some being in wood, others in stone, marble or tile, or all materials combined. This piece of furniture is always treated with fondness, the architect, the decorator, the cabinetmaker and the carver always trying to here show their best talent.

GLASS CURTAINS.

A novelty in art industry for house furnishings now shown at the Palais Royal is the glass curtain. These curtains and portières are in colored glass which have the effect when closed of stained glass. They consist of a series of little squares of colored glass each set in a small zinc frame. These squares are then attached to each other at the four corners by means of little S-shaped hooks. These curtains are as easy to take down and move as any others, and in the case of changing from one size window to another can easily be enlarged or decreased in size by the addition or subtraction of a certain number of these little squares. They are also easily cleaned, and one of their particular attractions is said to be cheapness.

MEDALS FOR WORKINGMEN.

At the annual congress of the French architects recently held at Paris numerous medals were as usual distributed to architects whose work in special lines had during the past year been particularly meritorious. Also, bronze medals to the number of sixteen were presented to workmen, one in each trade, being those appearing among the candidates put forward as the most deserving because of faithful service to their employers, and also of ability as well as honesty and economy in their daily lives.

Among the painters, the recipient had worked fifty-three years continuously for the same firm. The brickmaker had been thirty-three years with his employer and the mason was certainly a model, since he had been in one person's employ for thirty-two years. In the other trades nearly the same figures were shown, the shortest service being a carpenter who had only worked twenty-four years with his employers, but his work was always so artistically done that he was constantly in demand for the finest handicraft, and his labor was particularly worthy of attention at the restorations recently made at the Chateau of Chantilly, that he carried the prize away from others who could show a longer term of service.

At the same congress the report of the fund for mutual defence of architects was most satisfactory, showing over 6,000 francs in the treasury. In over twenty cases advice was given relative to settlement of claims, and four lawsuits were actually commenced during the past year—three of which were gained and the fourth was still in the courts. The total expense of all cases tried since the establishment of the society has been over 140,000 francs, and as most of the suits have been won by the society and consequently the expenses paid back, the result is considered most encouraging. The number of new members enrolled during the past year was ten, making a total membership of over three hundred for this branch of the French Central Society of Architects.

AN ALGERIAN POMPEII.

It is not only by its clear sun, its marvelous climate and its rich vegetation that our Algeria delights the travelers who are being attracted more and more to this beautiful land of the warm sun, but it is also by the magnificent remains of a glorious past and by the ineffaceable traces of the passage of the peoples who have disputed the possession of the African soil. Principally near the borders of Tunis and in all the departments of Constantine, one finds everywhere quantities of ancient ruins. Roman roads, military camps, citadels, triumphal arches, etc., are witnesses says *L'Architecture*, of the Roman power and form an inexhaustible treasury for science and archæology.

Without question the most remarkable of these ruins are those of a city built during the first century, and which, after being sacked by the Moors, in the sixth century, was finally destroyed by an earthquake. It has, however, come down to our times in a sufficient state of preservation to be easily restored in most portions. The ancient city of Thamugadi is situated twenty-seven kilometers from the ruins of Lambesium, an ancient military colony of the Romans and camp of the famous third legion of Augustus. Situated near the hills, Thamugadi, like its Pompeiian sister, which it greatly resembled, was a pleasure resort. Like Pompeii, the pavement of the streets still remains marked with the ruts worn by the chariot wheels, all as fresh as if used yesterday.

There was a forum ornamented with numerous and monumental groups of statuary, around which were located a basilica, stores, temples, public halls, and a city hall—if it might be so called—which was veneered with marble of different colors. Also there was a theater large enough for many spectators, with its seats in amphitheater form, an upper gallery and a stage. There are yet visible the entrances and exits for the audience and for the actors; also traces of a curtain which separates the stage from auditorium. Besides these buildings there are fountains, sewers, baths, public water closets, markets, private houses, etc.

In the direction of the southwest the city is overlooked by a temple of colossal dimensions, built upon a hill called the capitol. Wide staircases of monumental character give access to extensive porticos which surround this temple. This splendid and interesting building, dedicated to Jupiter, is now being excavated. Already the immense capitals which crowned the columns have been brought to light, showing their marvelously undercut foliage. The ornamental frieze, geometrical balustrade and the richly decorated cornice are scattered on the ground, now mostly excavated from the soil; also fragments of an immense statue have been discovered. All the columns remain entire, but thrown down by the earthquake, and so lying as to be easily again placed in position. Burned fragments of wood are traceable in the débris, and prove that this temple, the same as the rest of the city, was destroyed by fire.

At the foot of the capitol is a curious market, rebuilt during the Byzantine epoch, being remarkable in having one portion cov-

ered with a roof under which were the finest class of stores still possessing granite counters. The remainder of the market place was not under cover, and consisted of a rectangular court surrounded by galleries and buildings. In the center of the court was a fountain with its water and waste system still perfectly preserved.

A main, paved street, perfectly preserved, traverses the city from west to east, passing by one side of the forum. The joints of this pavement are placed diagonally to avoid the jar to chariots that projecting corners when at right angles might have caused. This street was ornamented with several triumphal arches, one of which, built by Trajan in the year 100 and pierced by three openings, is still standing. It is one of the best preserved of all the constructions of Thamugadi, and its niches are decorated with statues, while beautiful, colored marble columns decorated the secondary openings.

The street is ornamented with ruins of fountains and porticos of fine monolithic columns, through which access was gained to the various stores, which still show traces of the door fastenings, back shops, etc. The stores are followed by a monumental gateway leading to the forum. Here the Romans passed the greater part of their time either occupied with business or playing games, the traces of which are still evident on the pavement.

At the farther side of the forum were the public water closets, a very curious example of this class of establishments in ancient times, showing that the modern inventions would have added nothing either to the cleanliness or comfort of this remarkable building, which can here be studied in all its details.

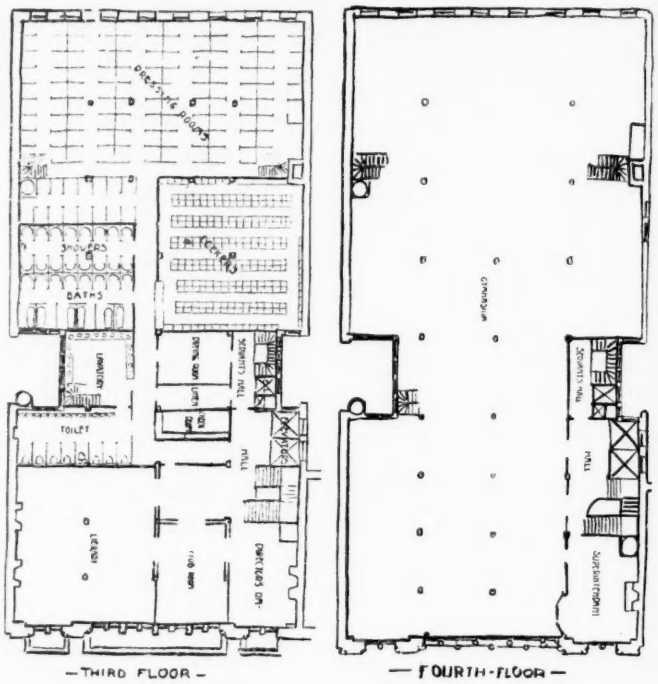
The main street was crossed at right angles by another, opposite the entrance to the forum and leading to the theater. The pavement is equally well preserved, but a gateway at its entrance has nothing left but the lower courses of stones. Worthy of notice also were the sewers and water system, which were very perfect, sometimes passing under ground as in the main streets and the forum, and again flowing above ground in stone canals. The Byzantine citadel, built in haste by the troops of the successor of Belisarius in Africa, should also be noticed as well as a large number of buildings which it is hoped to soon excavate if the resources given by the state are sufficient. In a recent trip of the minister of instruction and fine arts in Algeria a visit was made to these ruins, which renders it hopeful that the necessary funds will shortly be forthcoming to entirely finish the excavation and exploration of this ancient city.

ILLINOIS CHAPTER AMERICAN INSTITUTE OF ARCHITECTS.

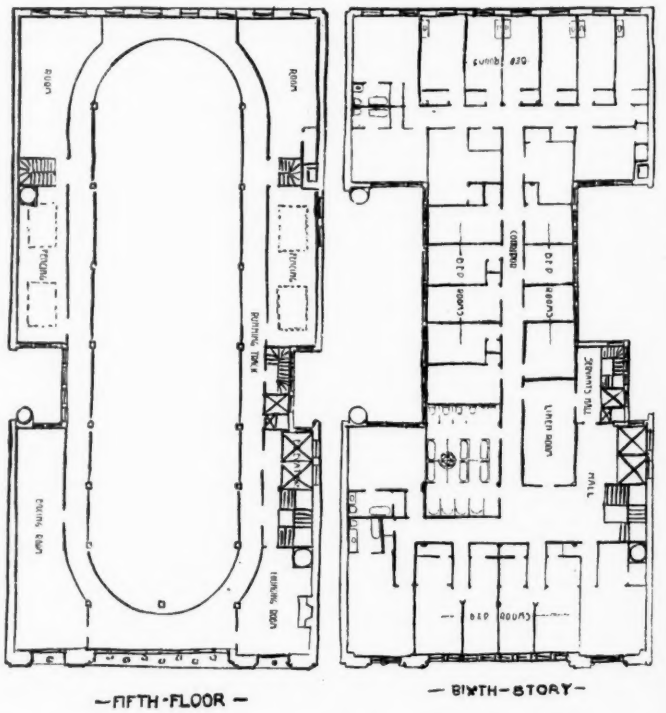
THE regular monthly meeting of the Illinois Chapter of the American Institute of Architects, which was held November 14, was exceedingly interesting. President W. L. B. Jenney presided. After the usual routine business, in which the minutes of the previous (annual) meeting were read and approved, a note from Treasurer Adler read in which it was stated that the dues of Henry Lord Gay had been paid to date and that gentleman resigned his membership in the Chapter, the president announced the subject for discussion, the effect of the recent fire in the Chicago Athletic Club building.

Henry Ives Cobb, the architect of the building, led the discussion, which was conversational in form. Mr. Cobb began by saying that perhaps the best way to bring the matter before the members was to briefly describe the structure, which is situated upon an inside lot with 80 feet frontage, 172 feet depth and ten stories in height, solid party walls on either side and a front of blue Bedford limestone and brick. After describing the general plan of basement, first floor, etc., as seen in accompanying plans, Mr. Cobb said that at the time of the fire the plastering was finished and the finishing well under way, and the contractors had used the gymnasium floor as a storage place for the hardwood lumber, some seventy thousand feet being piled on this floor. In the stories above was about the same amount of lumber that would be found in an ordinary fireproof building. The fire seemed to have started in the gymnasium and a number of other places at the same time. The woodwork in the upper floors was entirely consumed, but the fire did not go through the floors but gained access through stairways and elevator shafts. In a general way the principal damage to the building was in the front, which is so far destroyed as to necessitate its rebuilding above the fourth story. An interesting result was found in the fireproofing of the gymnasium floor where the fire was hottest. The first day the fireproofing was found to be in a generally good condition, but on following days the bottom member of the arches dropped off. It seemed to have lost its strength. The iron, where it was covered with fireproofing, was not damaged. The front of blue Bedford stone flew to pieces as soon as the water struck it. In the gymnasium, which was spanned by steel girders forty feet long and five feet deep, special sections of the fireproofing dropped off the lower member, the tile breaking at the lower edge of the flange that held it to the girders, but these were not in any way damaged.

Mr. Cobb thought that the results proved that with the present system of fireproofing it was not safe to have a hot fire in a building, and that some system by which the tile could be tied in place by wire would be valuable. The fire was most intense in the gymnasium around the columns, where the fireproofing was destroyed, and in the dining room where there was comparatively little fire the columns were in some cases left exposed. Above the gymnasium floor the building is changed in form to an I, the court walls being fifteen-inch, built in the ordinary steel construction. These were more or less damaged. In the tennis court, which was lined with cement and contained steel columns, the cement was cracked, showing an expansion of the metal. In the front, where the twelve-inch brick walls contained columns, no effect was noticed, showing that here the brick protected the columns. In the places where cement or lime was used the strength of both was killed. In



the tennis court, where cement was used on the walls and laid with extraordinary care, being kept wet until the several courses were laid, it peeled off in courses. It was noticed that at the bottom of some columns where wire was used to secure the fireproofing, the material came off as in other places. In the opinion of Mr. Cobb the water thrown on the material did serious damage, and it would have been better if the firemen had turned their attention to protecting the surrounding buildings and thrown no water into the building. While the fireproofing saved the building from being pulled to pieces by the expansion and contraction of the steel, it

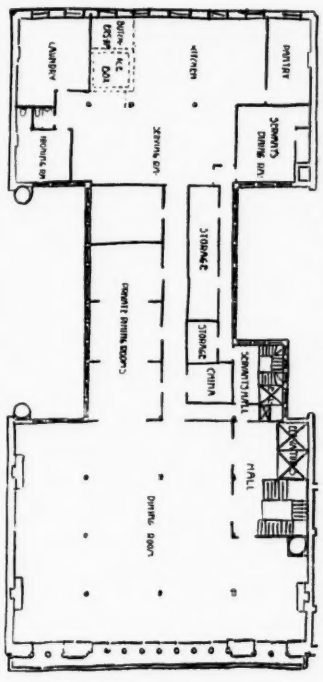


did not save itself, as shown by the disintegration and dropping of the bottom member under beams after the fire. It was probable that a large portion of the fireproofing would have to be renewed.

In answer to a question of a member if he would use the same system (terra cotta lumber) again, Mr. Cobb said he would, as he believed it to be as good as any fireproofing material, if not the best. It was a matter of regret that the several kinds of fireproofing was not used in this building, so that a comparative test might have been had. In the destruction of the fireproofing around

columns the speaker was of the opinion that the water thrown on them penetrated to the air space behind the fireproofing (z-bar columns were used), and formed gases which threw the protecting material off.

The president introduced Gen. William Sooy-Smith, who said he went over the building very carefully the next morning after the fire. He indorsed all that Mr. Cobb had said regarding the general condition of the building and his clear statement of facts. What struck the speaker forcibly was that the heat was intense but of short duration, with the best possible draft at almost blow-pipe intensity. In the gymnasium the sections of fireproofing around the columns rested upon wooden blocks, which penetrated to the column. These were in some cases charred and in others completely burned out, and this may have caused the material to fall. One lesson taught is that fireproofing should be fireproof. You should select a fireproofing that in its manufacture is subjected to a heat more intense than any it can be subsequently subjected to in a building, and it is also necessary to devise a better method of securing it in place. The speaker indorsed Mr. Cobb's supposition that steam had generated behind the fireproofing on columns, and stated that it was apparent that wooden bands in connection with fireproofing around columns were out of place, and that if the metal is thoroughly protected a permanent building can be constructed by ordinary methods. In mercantile buildings excessive care should be taken in fireproofing. It was the speaker's opinion that architects will come to using material for columns that is in itself fireproof, and suggested this as a very interesting and profitable line of research, and that at least it will bring about a better system of fireproofing columns than that now employed. In regard to the stone used, while it was probable that no stone would resist fire and water, that some was much better than others. The speaker spent three days after the great fire in studying the effects of fire on stone, and the best stone he found was Ransom (artificial) stone. In one place he found this com bined with limestone and sandstone. The limestone was totally destroyed, the sandstone was cracked, while the artificial stone was not much damaged. In fireproofing, what was needed was a system that would resist fire and still retain its stability. Columns must be homogeneous, or steam will form and throw off the fireproofing.



—EIGHTH·STORY—

At the conclusion of Mr. Sooy-Smith's remarks several members spoke, and in the remarks which followed a deep interest in the subject of fireproofing was noticed.

At the next meeting Mr. Dankmar Adler will lead in a discussion of the use of piling in isolated foundations.

THE CHICAGO ARCHITECTURAL SKETCH CLUB.

THE annual meeting of the Chicago Architectural Sketch Club was held November 14, at which the following officers were elected for the year:

President — T. O. Fraenkel.
First Vice-President — William R. Gibb.
Second Vice-President — Frank L. Linden.
Secretary — John E. Youngberg.
Treasurer — E. J. Wagner.
Executive Committee — Stephen M. Wirts and Julius Harder.

The prospectus for the art classes was announced as follows:

During the winter classes will be conducted at club rooms under the direction of the artist, Charles Edw. Boutwood. Instruction will be given in charcoal black and white and water-color. From still life and model. For the benefit of many who can find no other time for studying, classes will be held Sunday morning, beginning at 10 A. M. A term will consist of four lessons, beginning at any time. Payment will be in advance, as follows: For members of the club, $2; for non-members, $2.50. First term begins November 12, Suite 48, Athenæum building 26 East Van Buren street. C. Bryant Schaefer, manager.

On November 28 the club banquet was given in the club rooms to about one hundred members and guests. The walls were hung with the latest productions of the club, and the rooms were decorated in green and yellow and festooned with flowers. The new catalogue, which is pronounced the best production of its kind ever issued, was on exhibition and sale, and is fully worth the dollar that each copy represents, and which is already flowing, so to speak, into the coffers of the club, which is represented by Treasurer Wagner's pocket.

After a menu, in charge of Messrs. Wagner, Wirtz and Hoeppner, the banquet committee, was discussed, which equaled in composition and rendering the best productions in its line, aided by some bottles and cork drawings that awoke the enthusiasm of every member, the club got down to business, and presented a varied programme, which on the menu card was inscribed as follows:

AFTER DINNER.

President's Address.
D. H. Burnham.....Visitors of '93.
W. G. Williamson.....Friends of the C. A. S. C.
Dankmar Adler.....The Clients.
Lorado Taft.....Staff.
W. A. Morse.....The Camera.
I. K. Pond.....Color in Architecture.
Charles B. Atwood.....Development of the Architectural Draftsman.
Fritz Wagner.....Architectural Hobbies.

INCIDENTALS.

Club Song....."Rub, Rub, Rub—The Boss is Watching."
Club Song....."My Sketch Club, 'Tis of Thee."
Club Song....."We'll Drown the Bogie Man."

Joseph Ohlheuser.....Violin Solo.
E. C. Jencen.....Song.
Richard Place.....Piano Solo.
W. R. Gibb.....Recitation.

This programme was not carried out exactly as arranged by Messrs. Youngberg, Gibb, Williamson, Fraenkel and Garden, the entertainment committee, as Mr. Burnham wrote that it was impossible to be present and regretting the fact exceedingly. Mr. Taft was not there nor Mr. Atwood; but R. B. Williamson was there with his little songs, and his club songs written for the occasion had no difficulty in driving dull care away, and if these were not sufficient was not Fritz Wagner there?

The president, Mr. C. A. Kessell, said his address was really a toast: "The World's Columbian Exposition, Chicago, Illinois, United States of America." Beyond proposing this toast he would not take up the time. From the commencement of the club to this its seventh annual banquet, the history of the club was architectural liberty and freedom exemplified by the work of the club. Ever progressive, its present success was not the result of any one year but of the faithful work of officers and members each year since its inception.

Mr. Dankmar Adler, in response to the toast "Our Clients," made a speech, of which bright, incisive wit was a feature, in which he said it was hardly fair to ask him to tell all he knew about clients and the tricks of the trade. He ended with the toast, "The client; may he live long with a full purse and a disposition to build."

Mr. Williamson, introduced by the chairman as one of the hardest workers and oldest members and best the club can ever have, spoke of the future of the club. It was famous, but not as famous as it should be. While its roll of one hundred included a proportionate number of the best draftsmen in the city, it was strange, but true, that all the best draftsmen did not belong to it. The speaker also regretted that all members, upon commencing practice for themselves, almost invariably dropped club work and membership, a course that was detrimental to the club and which was not the rule in the East.

Mr. Irving K. Pond, who was listened to with great attention, said in effect that the individual cannot outstrip the race. Form must be perfected before color can come into use. In this country we have taken the material that came to our hand, and color has not yet become a study. The speaker ended with a plea for the study of color, not waiting for its forms and suggestions to come to us, but to go to nature for inspiration and direction.

Mr. Henry Bacon was introduced. Though not on the list of toasts, Mr. Bacon's work was so well known that all would be glad to hear him. Mr. Bacon spoke of the staff work at the World's Fair as marking a period in the architectural history of this country. The opportunity offered through its use to the public for seeing art from the sculptor's point of view was one that without this opportunity for design was something we could not hope to see for many years. The fine friezes and figures will educate the public as they never have been before, and give them a better appreciation of the architect's work. In this it seems that through staff the artists have the opportunity of the century, and art had reached a point from which it cannot be dislodged, marking the beginning of a new era.

Mr. Robert Fisher was asked to take Mr. Atwood's place and tell what draftsmen ought to be, which he did in a bright, pleasing manner which awoke general applause.

When Mr. Fritz Wagner, who is one of the club's most popular friends, arose to speak, chairs were generally drawn toward the end of the board where a circle of rhine wine bottles marked the entrenchments of that gentleman, who always begins with a preliminary volley of chaff and ends by giving his auditors hard, practical truth. His speech was one of the best the club has ever listened to, but space will not allow its reproduction. The speaker commenced by telling the draftsmen when they became architects never to keep cigars to give away to contractors; never chat with a contractor in the outer office; never urge a contractor to take a final certificate if the owner hasn't the money; and go to church every day till the church is finished. Mr. Wagner sketched the architectural hobbies, styling as such the pyramids, triumphal arches, Byzantine cupolas, Gothic spires, rococo ornament, mansard roofs — which were not strictly a hobby but an invention, and ended by well-pointed allusions to the hobbies of the present in architectural design such as the present style of government building, and prophesied that the next hobby would be in the line of aluminium and glass.

The banquet was in every way a success and closed in the usual way, which is by forming a circle around the tables with joined hands and singing "Auld Lang Syne."

MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

FOREMOST among the architectural schools in this country stands the Institute of Technology at Boston, Massachusetts, lovingly nicknamed "The Teck" by its numerous and prosperous alumni. For architectural students this school is most favorably located in a city where, as also in its surroundings on every hand, may be found within easy reach the best examples of American architecture, "ancient and modern," to quote a useful phrase. America has not much *ancient architecture*, but what it has is eastern, of course, and that around Boston is generally very good.

The Institute of Technology, being a school of civil engineering as well as of architecture, provides a broad and thorough course in mathematics and the mechanical and physical laws of construction. This constitutes the groundwork of architectural training. In design the student begins at the start with the classic orders, that inexhaustible and incomparable illustration of the laws of architectural form and proportion, which seems to have sprung like Minerva from the head of Deity.

The history of architecture and ornament, including the rise and development of the Gothic, the Byzantine, the Renaissance, etc., is carefully taught and illustrated.

Instruction is also given in modeling and in pen-and-ink sketching and in water-color. The instructor in pen-and-ink work is Mr. D. A. Gregg, whose brilliant illustrations of architectural subjects, as published in the technical journals and displayed at architectural exhibitions, have made him famous at home and abroad as an artist with scarcely a rival and with no superior in his line. Ross Turner, the instructor in water-color, has also earned an excellent reputation by the original and vigorous effects in color sketching, which he has exhibited at various times.

In order that its graduates may have a fair degree of general culture, such as befits a professional man, the Institute provides instruction in literature, language, politics and history, business law, etc.; this includes French and German, languages indispensable to every architect who would keep abreast of architectural and scientific progress in the great world abroad.

For practice, excursions are frequently made to important buildings in progress in the vicinity of the school, where the students witness in process of construction or use the methods and principles of building, lighting, heating, ventilation, etc., which they have studied in the classroom. Students have also free access to the new public library and to the art museum, both of which institutions are in close proximity to the Institute of Technology.

This year a new five-story building has been erected for the exclusive use of the school, and is equipped with the best and most modern appliances. The new classes will therefore have better advantages than ever.

A *special course* in architecture is arranged for those qualified for it and unwilling or unable to take the complete course. This is open to college graduates and to draftsmen twenty-one years of age who have had two years' office experience. Suitable degrees are conferred upon all who complete the prescribed curriculum satisfactorily. The tuition fees are $200 per annum, and the additional expense for drawing instruments, books, etc., is said to range from $25 to $40 a year.

ASSOCIATION NOTES.

THE SKETCH CLUB OF NEW YORK.

The regular monthly meeting and exhibition of the Sketch Club of New York was held at the rooms of the club, 47 West Forty-second street, Saturday evening, December 3, 1892. About fifty members were present, also several guests. Mr. George De Forest Brush, the well-known artist, was the critic of the evening.

The drawings to be criticised were made to illustrate two verses of Scott's Carden Castle. Mr. Brush, being an artist, confined himself to the composition and rendering of the drawings — going over each one carefully, pointing out their deficiencies and praising their good qualities.

In awarding the places Mr. Brush departed from the usual way of giving first, second, and so on, by giving three men first place, stating as his reason for so doing, that he had always observed that a drawing marked first generally received most of the attention, while those marked less were pretty apt to be slighted, when perhaps they would have some qualities that were better than some in the one placed first.

The successful artists were Messrs. Charles H. Israels, Edgar A. Jocelyn and J. Addison Johnson.

Mr. Brush's criticism was very much enjoyed by all present, even by those that were not successful, as he has a happy way of criticising a drawing so that the draftsman does not feel badly over his defeat.

EXHIBITION.

The first exhibition of the club was opened on Monday evening, December 5, with a reception to their friends.

The exhibition bids fair to be very successful. It deserves to be so, as it is a very good one. Besides the architectural work, there are a great many sketches from nature made by the members on summer sketching trips.

On Saturday evening, December 10, the club will entertain the Kit Kat Klub. J. N. HUTCHINS, Recording Secretary,
14 East Twenty-third street, New York.

OUR ILLUSTRATIONS.

Tyrolese Sketches — Sketch of Town Hall, Marburg; Lucian F. Plympton, del.

The W. C. T. U. Home, Chattanooga, Tennessee; Hunt & Lamm, architects.

Entrance view, the Isabella Office Building, Chicago; Jenney & Mundie, architects.

Park Gate Hotel, for L. R. Williams, Chicago; Flanders & Zimmerman, architects.

House for O. C. Smith, Kearney, Nebraska; W. Z. Foster and W. Pell Pulis, architects.

Residence, No. 2735 Prairie Avenue, for Henry A. Blair, Chicago; Charles S. Frost, architect.

Residence of E. S. Bristol; Residence of Nathan Smith, Chicago; Osborne J. Pierce, architect.

Bradley County Court House, Cleveland, Tennessee; Hunt & Lamm, architects, Chattanooga, Tennessee.

Design for residence of E. P. S. Wright, Sewickley, Pennsylvania; W. J. East, architect, Pittsburgh, Pennsylvania.

Interior views of Masonic Temple, Chicago; Burnham & Root, architects. The following views are shown: Rotunda, Stairway and Landings, Stairway and Galleries from Elevators, Conservatorium. Illustrations by permission of Elwood Stokes Hand, New York.

Hōōden — The Japanese Palace being erected on the Wooded Island, Jackson Park, Chicago, by the Imperial Japanese Commission to the World's Columbian Exposition; M. Kuru, Tokyo, Japan, architect. Ground plans, elevations and details of construction, being facsimiles of the working drawings made in Japan, with notes and translations made for THE INLAND ARCHITECT. See article "Japanese Architecture at Chicago." Perspective sketch showing general arrangement not drawn by a Japanese artist.

Photogravure Plate: Residence of G. W. Lee, Detroit, Michigan; Mason & Rice, architects. Residence, Detroit; Rogers & McFarland, architects.

PHOTOGRAVURE PLATES.

(*Issued only to subscribers for the Photogravure edition.*)

Residence of A. C. McClurg, Chicago; Francis M. Whitehouse, architect.

First Presbyterian Church, Detroit, Michigan; Mason & Rice, architects.

Residence of A. L. Stephens, Detroit, Michigan; Mason & Rice, architects.

Residence of S. J. Sarimento, Detroit, Michigan; Rogers & McFarland, architects.

Mount Eliot Fire Engine House, Detroit, Michigan; Rogers & McFarland, architects.

Residence of C. L. Freer, Detroit, Michigan; Wilson Eyre, architect, Philadelphia.

The Country Club House, Evanston, Illinois; Holabird & Roche, architects, Chicago.

MOSAICS.

THE connection between the undersigned and Mr. William Winthrop Kent, relating to the Cathedral of St. John the Divine, having been dissolved by mutual consent, we have purchased his interest therein and all accounts and other matters relating thereto have been adjusted to our mutual satisfaction. In terminating our business relations with Mr. Kent, we desire to state that he was jointly associated with us in producing the plans of the proposed cathedral, which were submitted to the trustees in open competition and procured the invitation for further elaboration thereof.

HEINS & LAFARGE.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, December 15, 1892.

There is no perceptible diminution in industrial or commercial activity throughout the country. Building operations, so far as reports or estimates have been made up, seem to be somewhat in excess of last year. So far as indications point, there is a larger volume of work in sight at this season than is usual. Much inside work has been arranged for, and material purchased or ordered. Prices for building and construction material, including machinery, equipments, tools and supplies, have kept almost at a dead level throughout the year. Lumber and planing mill supplies have been cheap. Brick, stone, cements, lath, and all products entering into architects' estimates have preserved a great uniformity as to price. Capital has been liberally supplied, and cities and towns have expanded. The healthful conditions still continue, and probably will continue throughout the coming year. All the great industries are prosperous; labor is pretty fully employed; money is sufficiently abundant; no serious obstacles exist to enterprise. Business is being generally conducted on a safe basis; speculation has very little opportunity. The gross and net earnings of railroads make a favorable showing. Bank clearings show that an enormous business is being done. The indebtedness of the people to each other is being reduced, especially in wheat and cotton regions. The financial world is quiet unless it is that there is a little excusable apprehension over the security of our currency in view of the gradual disappearance of bonds, and the enlarging requirements of the country. No serious differences exist to divide the people. Cost of production has been reduced in nearly all the industries, and trade organization and supervision have made overproduction a more remote possibility. This country is steadily gaining in its power

to export and to compete with other countries. Its manufacturers are diversifying industries, and its farmers and cotton planters are learning the importance of raising many things they have in years past bought. The people at large are becoming better able to resist injustice and to direct their efforts to the attainment of the best possible results. Labor agitations have been much less serious on this side than abroad. Legislation is gradually evening up inequalities. Combinations still threaten to do harm, but the amount of harm they actually accomplish is trifling. Individual enterprise was never more astir than at present, and the chances for the people were perhaps never more favorable.

An examination as to the cost of building material for the past three or four years shows very little variation. Competition has been vigorously at work, but it seems that the limits of depression of prices have been reached. There is in all channels and on all sides a hope expressed that prices will improve. It is a question whether any such improvement would be of benefit; it is also a question whether the wished-for advance will or can be made. A little careful observation and study of the situation will satisfy anyone that producing capacity in the industries was never greater, and that enterprise in building matters was never more vigorous and confident. The industries are all in a very healthy condition. Workers in iron, steel and wood have had a prosperous year. House builders have built more houses than in any former year. Sawmill men, planing mill interests, architects, builders and carpenters have all enjoyed a year of unusual activity. Margins, however, have been very narrow. All indications point to another year of as great activity. There is a healthy growth of cities, and architects give the assurance that our larger cities will probably grow still more rapidly. There is a steady improvement in the government of cities, and a most liberal expenditure of money in all things which go to make life in cities more attractive in the way of good streets, better sewerage, electric lights, etc. In fact, something like a revolution has taken place in the public mind upon questions of municipal improvement, and there is today a spirit of enterprise that will gradually transform our cities. There are no symptoms of weakness in any department of business. While prices are low, demand is heavy, confidence strong, enterprise actively at work, and opportunities for the investment of capital are rapidly opening up. All trades have been prosperous. The railroads are deluged with traffic. Freight rates, on the whole, are more reasonable than they have ever been. While there is not a sufficient supply of currency, an excellent banking system enables us to transact the business of the country without suffering serious inconvenience. Commercial failures are declining, relatively, and the records of commercial agencies show that there is a rapid increase in the number of traders. Our credit system is on a safer basis, and a much larger proportion of the country is now being transacted upon a cash basis than usual. Population continues to expand westwardly, and while land values are improving, they are not expanding to speculative points. The prospects for the coming year are certainly favorable. At the same time disaster is not a remote possibility to those who enter trade or production without abundant experience and sufficient capital.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than $5,000 are not published.

Chicago, Ill.—Architects Snyder & Nothnagel: For M. Dyer, on Cottage Grove avenue near Thirty-first street, a three-story store, flat and billiard hall; to be of pressed brick and stone front. For T. W. Cole and P. E. Lewis, a six-story hotel, 80 by 171 feet in size, to be erected at 1433 to 1437 Wabash avenue; to be of pressed brick, stone and terra cotta front, have Georgia pine and oak interior finish, marble wainscoting, steam heating, electric light, and the best of modern improvements; the cost will be about $100,000.

Architect Perley Hale: For Neil & Mahnke, on the southeast corner of Fifty-fifth street and Emerald avenue, a three-story and basement flat building, 66 by 58 feet; to be of stone front, have hardwood finish for interior, the best of sanitary conveniences; cost about $25,000. For J. L. Swan, on the northwest corner of Fifty-fourth place and Halsted street, a three-story store and flat building, size 48 by 125 feet; to cost $60,000; it will have a stone front of handsome design, hardwood interior finish, all the sanitary conveniences, steam heating and electric lights. Also making plans for two two-story rockfaced stone front residences, to be erected on Green street near Fifty-fifth street, Englewood.

Architect James Burns: For Frederick Armbruster, at Oak Park, a two-story residence, 29 by 48 feet; to be of frame construction with stone basement, have hardwood finish, electric light and all improvements. For D. H. Hayes, a six-story apartment house, 44 by 127 feet in size, to be erected on Thirty-sixth street and Ellis avenue; it will be of very handsome design and have two fronts of pressed brick and stone with copper bays and cornices, the interior to be all hardwood finish and have steam heating, electric light and the best of sanitary plumbing; the cost will be upward of $60,000.

Architect Jules De Horvath: For Charles O. Farrell, at Auburn Park, a two-story basement and attic residence; to be of frame with stone basement, have all the sanitary plumbing, electric light, furnace, etc. Also preparing plans for a four-story apartment house, 88 by 123 feet in size, to be erected on the northwest corner of Washington boulevard and Paulina street; it will have two fronts of pressed brick and stone, hardwood interior finish, steam heating, electric light, etc. Also finishing drawings for the Clyde apartment house, to be erected on the corner of Twenty-second street, Indiana avenue and Cottage Grove avenue; it will be six stories and basement and contain nineteen suites of apartments on each floor, as well as ten stores on Cottage Grove avenue; the frontage on Cottage Grove avenue will be 322 feet, on Indiana avenue 289 feet, on Twenty-second street 39 feet, and on the alley 183 feet; three fronts will be constructed of Portland cement on wire lathing, made to look like stone; the interior will be all finished in hardwoods and have all the best of sanitary plumbing, nickel-plated fixtures, steam heating, electric light, etc.; in the basement will be a first-class café or restaurant; the cost of this improvement will be about $400,000.

Architect William H. Lotz: For William Buchheit Malting Company, at Watertown, Wisconsin, a malt house, kiln and boiler house; the malt house to be of the Saladdin system; to be of brick, stone and iron, and cost about $35,000.

Architects Thomas & Rapp: For W. D. McKey, a four-story apartment house, 50 by 150 feet in size, to be erected on Grand boulevard and Forty-first street; the front will be of Tiffany pressed brick with trimmings of terra cotta and stone; the interior will be finished in hard woods and have steam heating, electric light and the best of sanitary conveniences. For Messrs. Howard & Shearer they made drawings for a four-story apartment house, 46 by 62 feet in size, to be erected on Forty-third street and Indiana avenue; the front will be of Tiffany pressed brick and stone, the interior to be finished in hardwood and have steam heating, electric light and cost $25,000.

Architects Marshall & Ryder have just let contracts for a four-story and basement apartment house, 60 by 66 feet in size, to be erected on Oakenwald avenue near Forty-sixth street; the basement and first story will be of stone, and above this will be of La Salle pressed brick and stone with copper bays, the interior to be finished in hardwood, have steam heating, electric light, etc.; the cost will be $25,000; the foundations are now being put in.

Architects O. J. Pierce & Co. have completed plans for the building to be erected on Madison avenue near Fifty-seventh street for the United Wheelmen's Association; it will be a handsome club house, 50 by 80 feet in size and four stories high, the front being in light-colored pressed brick with stone trimmings. Same architects made plans for additions and remodeling residence at Evanston for F. P. Crandon; will add a wing, raise up and put on new roof; hot-water plant to be enlarged; will put in electric light, etc. Also made drawings for a two-story basement and attic residence now being erected at Washington boulevard near Laflin street for M. F. Bingham; the front will be of stone, the interior all in hardwood, and will put in hot-water heating, electric light, the best of plumbing, etc.; the cost will be $25,000.

Architect J. M. Shroeder: For Rev. C. G. Schuh, on Sixty-sixth street and Ellis avenue, a three-story basement and attic flat building, 25 by 60 feet in size; to have a brown pressed brick and stone front; cost about $10,000. For Henry Hobbold, at 3218 Wallace street, a three-story flat building, 22 by 80 feet in size; to be of pressed brick and stone, have electric bells, speaking tubes, sanitary plumbing and cost $8,000.

Architect John P. Hettinger: For William Fehl, a two-story residence, 25 by 60 feet in size, to be erected on Oakdale avenue near Halsted street; it will have a stone front, hardwood finish, steam heating, electric light, gas ranges, and cost $10,000. For Frank A Knipschild, a three-story flat building, 48 by 66 feet in size; to be of stone front, have hardwood interior finish, steam heating, electric bells, speaking tubes, all sanitary conveniences, and cost $20,000; to be erected on Dayton street near Belden avenue.

Architect E. M. Newman: For C. H. Stead, a four-story store and flat building, 43 by 70 feet, to be on Webster avenue corner of Edwards street; the first story will be of stone and above of light-colored pressed brick and stone with copper bays; the interior will be finished in hardwood, and have marble wainscoting, tile floors, steam heating, electric light, the best of plumbing, etc.; the cost will be $25,000.

Architects Wilson & Marble: For Thomas Nast, finishing plans for a three-story residence, 25 by 90 feet in size; to have a beautiful stone front, the interior to be finished in cherry, bird's-eye maple, oak, curly birch and mahogany; the cost will be $30,000. Also just begun work on a four-story apartment house, 25 by 100 feet, to be of stone front, hardwood finish, etc.; to be erected at 2239 Michigan avenue, for Mrs. H. H. Fuller. For O. E. Davis, finishing plans for two three-story residences, 50 by 72 feet in size, to be of stone front, to be erected on Oglesby avenue between Sixty-fourth and Sixty-fifth streets.

Architects Nicholson & Sandgren: For James F. Garvin, on Cottage Grove avenue near Forty-fifth street, a four-story store and flat building, size 60 by 90 feet, to be of light buff pressed brick with stone trimmings; cost about $25,000. For Clinton Rhodes, on Sixty-third street near Cottage Grove avenue, a four-story flat building, 50 by 80 feet, to be of light-colored pressed brick and stone front with copper bays. Also for the same owner, on Cottage Grove avenue near Sixty-third street, a four-story flat building, 25 by 80 feet, to be of pressed brick and stone front. For Clinton Rhodes, on Woodlawn avenue between Sixty-first and Sixty-second streets, three two-story residences, to have pressed brick and stone fronts, hardwood interiors, fine plumbing, wood mantels, furnaces, etc. For W. D. Rowley, at Austin, six two-story frame residences, to have stone basements, electric light, the sanitary plumbing, furnaces, etc.

Architect Alfred Smith: For W. H. Stewart, a four-story and basement flat building, 50 by 80 feet in size, to be erected on Sixty-second street and Oglesby avenue; it will have a front of St. Louis pressed brick and stone; the interior to be finished in hardwood, with marble and tile work, steam heating, electric light, etc.; cost about $30,000.

Architects F. L. Fry & Co.: For William Martin, just commenced work on a block of four three-story store and flat buildings, 87 feet frontage, corner of Van Buren street and Hoyne avenue; to be of stone front, have hardwood finish, mosaic tile floors, concrete basement, stone sidewalk, electric light, gas ranges, wood mantels, all the sanitary improvements, laundries, etc.; cost $30,000.

Architect F. Foehringer: For Patrick Mullen, a three-story flat building, of pressed brick and stone front, to be erected on Halsted street near Addison; also two-story brick barn; cost $12,000.

Architect Clinton J. Warren: For L. Hartman, on the northeast corner of Quincy and Market streets, a six-story office building, 74 by 40 feet in size; to be of pressed brick and terra cotta front, have steam heat, electric light, elevators, marble, mosaic and tile work.

Architects Crowen & Richards: For C. D. Harris, a two-story residence, size 30 by 50 feet, to be erected at Berwyn, Illinois; to be of frame, with stone basement, have electric light, gas fireplaces, furnace, sanitary improvements, laundry tubs, etc. For James R. Starbuck, at 4053 Lake avenue, a two-story barn, 35 by 50 feet, to be of pressed brick and stone front; cost $5,000. For M. Zinte, on Thirty-fifth street, a three-story store and flat building, 25 by 58 feet in size, to be of pressed brick and stone front; cost $8,000. For W. Y. Jordan, on Fifty-first street boulevard near Western avenue, a two-story flat building, of pressed brick and stone front. Also at the same place for the same owner, a two-story flat building, of stone front; all to have steam heating, electric light, etc.

Architect Theodore Lewandowski: For Donau Brewing Company, at Tacoma, Washington, a four-story brewhouse and six-story malt house, to be of brick and stone, have all modern machinery, and cost $60,000.

Architects Hetherington & Warner: For J. M. Barnes, at Austin, a two-story frame residence, to have stone basement, hardwood finish, furnace, electric light, etc.

Architects Mayo & Curry have completed plans and just began work on the Tennyson Hotel, to be erected corner of Sixty-seventh street and Rhodes avenue, for A. J. Robertson. It will be three stories, 100 by 125 feet in size; to be of pressed brick and stone, have hardwood finish, electric light, marble, mosaic and tile work and the best of sanitary arrangements. *This hotel will be heated by electricity* and will be the first building in the world heated in this manner. The projectors claim to have a system of electric heating which is just perfect, economical and of very simple arrangement, and they say it will not cost any more than coal.

Architect A. G. Ferree: For C. B. Holmes, on Vernon avenue between Thirty-eighth and Thirty-ninth streets, a two-story and cellar residence, to be of stone front, have furnace, etc. For Andrews & Piper, at Berwyn, a double two-story and basement residence, 40 by 53 feet; to be of frame, have furnaces and all improvements, and cost about $8,000.

Architect T. N. Bell: For N. T. Curth, on Sixty-third and Honore streets, a three-story store, office and flat building, 50 by 60 feet in size; to have a stone front, pressed brick side, etc. Also in the rear of this a three-story stone front.

Architects Faber & Pagels: For Joseph Klicka, a two-story basement and attic residence, to be erected on Humboldt boulevard near Logan square; it will have a stone front, slate tower and slate roof, hardwood finish, steam heating, electric wiring and all improvements; cost $12,000.

Architect J. E. Scheller: For Fred Hollman, a two-story residence, 32 by 54 feet in size; to be of frame with stone basement, have hardwood interior finish, furnace, gas fixtures and all sanitary improvements; the cost will be about $8,000.

Architects Hallstrom & Peterson: For H. G. Hoffmann, a two-story flat building, store and laundry; 25 by 147 feet in size; to be erected on Evanston avenue near Webster; stone front and all sanitary and other improvements. For John G. Malmgren, at 209 Townsend street near Hoby, a four-story and basement flat building, 26 by 80 feet in size, to be of stone front and have all improvements.

Architect L. G. Hallberg: Made plans for the Bethany Swedish Home, to be erected on the corner of Paulina street and Webster avenue; to be of pressed brick and stone front, have steam heating, electric light and all the sanitary and modern conveniences; the cost to be about $25,000.

Architects J. F. & J. P. Doerr: For Mrs. D. E. Nye, at 5124 and 5126 Drexel boulevard, double three-story apartment house, size 50 by 85 feet; to be of stone front, have hardwood finish, steam heating, electric light, all sanitary improvements, and cost $16,000. For J. J. Ducey, a three-story store and flat building of stone front, pine finish, electric wiring, etc., to be erected at 5585 Lake avenue. Also made plans for a two-story school, size 25 by 75 feet; to be of pressed brick and stone with slate roof, Georgia pine finish, etc.; to be erected at Schereville, Indiana. For W. C. Polzin, a two-story flat building, to have a stone

front, electric light, etc.; to be erected at 5118 Wabash avenue. For P. Grede, a three-story apartment house, 50 by 65 feet in size; to be erected corner of Forty-fifth street and Wabash avenue; to be of pressed brick and stone front, have hardwood finish, and cost about $20,000. For P. Leddy, on the northwest corner of Thirty-first street and Wentworth avenue, a four-story store, office and hall building, 40 by 125 feet in size; to be of stone front and pressed brick and stone sides, have hardwood finish, steam heating, electric light, etc. For Dr. Tucker, a three-story apartment house, 50 by 63 feet; to be erected on Jackson avenue between Fifty-sixth and Fifty-seventh streets; to be of pressed brick and stone front, have steam heating, electric light, sanitary improvements, laundries, ranges, etc.; cost $18,000.

Architect Frederick Ahlschlager: For the Radake Brewing Company, at Kankakee, Illinois, a two-story and basement store, office and hall building, 80 by 60 feet in size; to be of stone front, have hardwood finish, steam heating and all modern improvements; the cost will be about $20,000.

Architect J. L. Silsbee has completed drawings for the power house, 110 by 100 feet in size, to be erected for the Calumet Electric Railway Company; it will be of a very neat design with pressed brick and stone front, iron roof, have electric light, steam heating, etc., and cost about $25,000. He also prepared drawings for the handsome building to be erected on Midway Plaisance for the Hagenbeck Geological Arena Company; it will be constructed of staff and iron, and be 193 by 193 feet in size, have electric light, the modern conveniences and cost about $100,000. For J. L. Tyffe he made plans for a two-story, basement and attic residence, to be erected at Evanston; it will be of frame with stone basement, have electric light, hot-water heating, etc.; dimensions, 60 by 60 feet.

Architect E. Hill Turnock, 151 Monroe street, is now busy preparing plans for the Lincoln Park Palace apartment building for B. Edwards, proprietor of the *American Contractor*. This handsome structure will be built of solid Jasper, with a frontage of 207 feet, and will be located on Diversey boulevard, north end of Lincoln park, facing Diversey boulevard on the south and Park avenue on the east; it will be ornamented with twelve large bays, built also of Jasper, 100 feet high. Mr. E. Hill Turnock is one of the leading architects of Chicago, and has made not only the Jasper stone a special study, but also this kind of buildings. The Jasper from the Jasper quarries has been selected on account of its richness and beauty and everlasting qualities, being fireproof, waterproof, and at all times pleasing to the eye; there will be two large main entrances, one on Diversey boulevard, facing south, and the other, the ladies' entrance, facing east on Park avenue; the entire frontage will face Lake Michigan and the famous Lincoln park, and there will not be a finer view in Chicago; the halls will be large and open into a large office, 35 by 62 feet, which will afford a handsome space to the right for the ladies' reception room and a large space to the left for office and reading rooms; the building will have nine floors, and the basement will be finished in white oak with Georgia marble; the first floor in mahogany and onyx; the second floor in antique oak and Tennessee marble; the third floor in sycamore and Maryland marble; the fourth floor in cypress and light Tennessee marble; the fifth floor in Georgia pine and serpentine; the sixth floor in bird's-eye maple and Italian marble; the seventh floor in birch and Sienna marble; the eighth floor in cherry and African marble; each floor will have six large apartments of six, seven and eight spacious, light and airy and well-ventilated rooms; the office will be decorated with several large scagliola or art marble columns; the building will contain all modern conveniences; annunciators, sixty bathroom outfits, belting, blinds, three or four boilers, steam or hot-water heating, two of the best electric or steam elevators made, engines, feed-water heater, electric lighting, gas and electric fixtures, forty-eight of the best gas stoves, stained and beveled glass, forty-eight grates, architectural and ornamental ironwork, iron beams, columns, shutters, stairs and window guards, lavatories, and great care will be taken to get the best fireproof plastering; laundry fixtures and machinery; forty-eight wood, marble and terra cotta mantels; mineral wool, office fixtures, parquet flooring, plaster ornaments, radiators, forty-eight refrigerators, fireproof vaults and safes, and a very large skylight to cover a large open dome in the center; speaking tubes, steam-pipe covering, steam pumps, American, German or French tiling; forty-eight to sixty ventilators; sanitary plumbing, between fifty and one hundred washstands, water-closet fixtures of best make, wire railings, lathing.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall. By the time this number appears to its many admiring eyes, all election echoes will have died away, and business almost resumed its normal state. Of course, for a while, perhaps, there will an uncertainty exist, but close attention to business principles will do much to steady trade. I think in some respects the worst enemy that a business man or mechanic has is the daily, offensive, strictly partisan news journal. At this time the republican sheets are pursuing the asinine course of publishing every failure, every lowering of wages, or curtailment of help, and ascribing them all to the advent of the democratic party and its principles. The building and architectural interests are always the first to feel the effects of hard times, so let mechanics show their good sense by avoiding unreasonable demands. The indications for next year are favorable for a busy season, and with a little "Mark Tapleyism" in our conversation we can verify the indications.

Architect J. W. McLaughlin has prepared plans for a residence in Wyoming for Howard Barney (R. Clarke & Co.), Cincinnati; materials: frame, slate roof, stained glass, furnace, grates, mantels, gas, plumbing, hardwood, etc.; cost $5,500. Also for Charles Barney, Wyoming, Ohio, a residence; about the same materials as the above; cost $8,000.

Architects Nash & Plympton report: For Charles Hall, Cincinnati (Pearl and Plum), a residence; materials: frame, slate roof, hardwood, grates, mantels, furnace, gas, plumbing, stained glass, etc.; cost $5,000.

Architect S. S. Godley reports as follows: Residence for J. L. Workum (Freiberg and Workum); materials: stone, slate roof, hardwood, furnace, stained glass, gas, plumbing, mantels, grates, etc.; cost $20,000. For Abe Hoftheimer, a residence; materials: pressed brick, stone, slate roof, hardwood, furnace, stained glass, gas, plumbing, mantels, grates, etc.; cost $15,000. For Edward Heinsheimer (Freiberg and Workum), a residence; materials: pressed brick, slate roof, furnaces, grates, mantels, plumbing, etc.; cost $18,000.

Architects DesJardins & Hayward report: For E. A. Snow, Norwood, Ohio (Cincinnati Pressed Brick Company), a residence; materials: pressed brick, slate roof, furnace, hardwood, grates, mantels, stained glass, etc.; cost $7,500. For Louis Voight & Sons, 57 West Fourth street, a warehouse; materials: pressed brick, iron, tin roof, elevator, cement sidewalks, gas, plumbing, etc.; cost $16,000.

Architects Kuhlman & DeCamp report: For Henry Verhage, Sycamore near Eighth street, a stable; materials: pressed brick, tin roof, iron, stable fittings, plumbing, etc.; cost $6,000.

Architects Crapsey & Brown report: For a client, a flat building on Walnut Hills; materials: pressed brick, iron, plate glass, tin roof, hardwood, grates, mantels, cement sidewalks, gas, plumbing, etc.; cost $10,000. Also for the John Henry Estate, care architects, a flat building; materials: pressed brick, tile roof, furnace, elevators, gas, plumbing, grate, mantels, etc.; cost $45,000.

Architects John H. Boll & Co. report: For Walker Tobacco Warehouse Company, a warehouse; materials: brick, iron, tin roof, elevator, gas, plumbing, cement sidewalks, etc.; cost $12,000.

Architects Meyer & Ellwood, 227 Main street, report: For York Street Congregational Church, Newport, Kentucky, an edifice for worship; brick, iron, furnace, slate roof, hardwood, pews, gas, plumbing, etc.; cost $10,000.

Architect William Martin Aiken has prepared plans for Mr. E. L. Anderson, Third and Pike streets; materials: frame and cement, tile roof, hardwood, mantels, grates, furnace, stained glass, gas, plumbing, etc.; cost $8,000.

Architects S. Hannaford & Sons report: For Charles Steinway, Jr., Cincinnati, a residence; materials: pressed brick, stone trimmings, slate roof, furnace, hardwood, grates, mantels, stained glass, etc.; cost not given. They have also been awarded the plans for the new Phœnix club house, Cincinnati. There were the following architects in competition whose reputations are too well known to need any further commendation from our journal, namely: S. Hannaford & Sons, J. W. McLaughlin, William M. Aiken, S. S. Godley and A. O. Elzner. The designs of each will appear in subsequent issues. The materials will be brick, terra cotta and stone for exterior work, and the building will be four stories high in Italian Renaissance style of architecture. The interior will be built and finished most substantially and beautifully, nothing lacking in the appointments of a first-class club house; hardwood finish, stained glass and frescoing help add to the beauty of the building. There will be an auditorium, while the banquet hall will be a feature. Cost will be in the neighborhood of $150,000.

Denver, Colo.—Architect F. Goodnow: For Frank S. Snell, a three-story brick residence, size 30 by 60 feet; cost $10,000.

Architect J. W. Read: For Mrs. L. J. Ackers, a two-story brick residence, size 42 by 44 feet; cost $5,000.

Architect F. R. Edbrooke: For A. Grimm, a four-story business block, size 100 by 110 feet; to cost $35,000.

Architect J. J. Huddart: For I. B. Snell, a two-story residence, size 28 by 48 feet, brick and stone; cost $8,800. For John Duthie, a two-story dwelling, brick, size 28 by 50 feet; cost $5,000. For Ware & Skinner, a three-story business block, brick and stone, size 75 by 120 feet; cost $30,900.

Architect Robert S. Roeschlaub: For A. A. Blow, a two-story dwelling, size 35 by 48 feet; cost $6,000.

Architects Varien & Sterner: For F. A. Thompson, a two-story dwelling, brick and stone, size 26 by 60 feet; cost $20,000.

Architects Balcombe & Rice: For D. D. Belden, a two-story double brick dwelling, size 42 by 49 feet; cost $8,000.

Architects Lang & Pugh: For P. J. McNulty, a two-story terrace, brick with stone trimmings, size 26 by 60 feet; cost $5,000.

Detroit, Mich.—Architect G. W. Lloyd: For the Fort Wayne and Belle Isle Street Railway Company, a brick car barn; size 72 by 157 feet; cost $13,000.

Architects Donaldson & Meier: For E. C. Bigelow, a two-story brick residence corner of Second and Ledyard streets; to cost $5,000. For M. J. Dee, a block of two-story brick dwellings; to cost $26,000.

Architects A. C. Varney & Co.: For Case & Daniels, a two-story brick residence, with cut-stone trimmings, slate roof, in Dearborn, Michigan; to cost $5,000. For Lawrence Depew, a two-story residence and stable on Forrest avenue, with molded brick trimmings, and cut stone; cost $12,000. For John C. Widman, a two-and-a-half-story residence, brick with stone trimmings, slate roof; to cost $7,000. For George Huntington, a two-story brick residence, on Hendrie avenue near Woodward; cost $8,000.

Architects M. L. Smith & Son: For R. H. Fyfe, a two-story brick business block; size 45 by 105 feet; to cost $15,000.

Architects Rogers & MacFarlane: For W. H. Murphy, additions and alterations to residences on Putnam avenue and Woodward street; to cost $10,000.

Architects Speir & Rohns: For the Detroit Citizens' Street Railway Company, a brick car barn and power station; to cost $25,000.

Architects E. A. Walshe & Son: For C. W. O'Brien, a double brick residence, on Palmer avenue and St. Antoine streets; size 54 by 60 feet; cost $15,000. For R. J. Wilson, a two-and-a-half-story, pressed brick residence; to cost $8,500.

Architect J. E. Mills: For Frank G. Smith, a two-story double brick residence; cost $8,500. For J. H. McEldowney, a two-story residence, pressed brick, on corner of Forrest and Second avenues; to cost $7,000.

Architect H. J. Rill: For J. L. McCloud, a two-story frame residence, on Lincoln avenue and Kirby street; cost $5,000. For George W. Watson, a two-story double frame residence; cost $5,200.

Architects John Scott & Co.: For Daniel Scolten & Co., a five-story tobacco manufactory, brick; size 162 by 140 feet; to cost $60,000.

Architect Peter Dedericks, Jr.: For the Westphalia Schutzen Club, a two-story frame club house in grounds on Gratiot avenue; to cost $8,000.

Architect E. C. Van Leyen: For W. R. Cole, a two-story brick residence and stable, redstone trimmings and slate roof; cost $10,000. For Capt. Joseph C. Miller, two-and-a-half-story frame residence, in Marine City, Michigan; size 38 by 54 feet; cost $7,000. For W. H. Denman, a two-story frame residence, at Wyandotte, Michigan; cost $5,900.

Des Moines, Iowa.—Architects Nourse & Hallett: For Miss Hattie McCormick, Chariton, Iowa, frame residence; cost $12,000.

Louisville, Ky.—Architects Drach & Thomas report the following: Residence for R. H. Otter; to cost $14,000; to be three stories high, stone front, slate roof, interior to be finished in hardwood; located on Fourth avenue, near Kentucky street. Factory for the American Tobacco Company; to cost $35,000; to be four stories high; size 64 by 195 feet; to be built of brick; located on Twenty-fourth and Main streets. Tarascon Woolen Mill; to cost $15,000; to be two stories high; size 60 by 250 feet; mill construction; located on Beargrass and Bridge streets; boiler house; size 50 by 135 feet; to cost $6,000. Church for the M. E. Church, South Eminence, Kentucky; to cost $10,000; to be of brick with stone trimmings, slate and metal roof. For Conrad Tanning Company, three-story addition; to be of brick; to cost $5,000; located on Twelfth and Lexington streets.

Milwaukee, Wis.—Architects Schnitzky & Liebert are preparing plans for new buildings for the Weisel & Vilter Manufacturing Company; the main building will be of brick and frame; size 85 by 305 feet, and cost $40,000; work to begin as soon as possible.

Mr. Jacob Litt will erect a new grand opera house, eight stories, at a cost of $250,000. Architects Cobb, of Chicago, and Wood, of San Francisco, are at work on the plans. Plans are being prepared for a new library building, also a new city hall; to cost about $700,000.

Niagara Falls, N. Y.—Architect H. W. Beardsley: For Mrs. James Davy, two-story brick dwelling; cost $7,500. For E. O. Babcock, two-story frame dwelling; cost $5,500. For Baptist Church, Chapel; cost $5,000. For John Courtenay, three-story brick store; cost $4,800.

Omaha, Neb.—Architect C. T. Beindorff: For the Omaha Club, a three-story club house.

Architect J. McDonald: For A. L. Williams, a two-story residence; size 38 by 40 feet; cost $10,000.

Pittsburgh, Pa.—The Western Pennsylvania Institute for the Blind will erect a three-story brick asylum; to cost $90,000.

St. Louis, Mo.—Architect T. C. Link: For Dr. W. G. Moore, a two-story brick residence; size 39 by 61 feet; to cost $15,000. The J. B. Legg Architectural Company are preparing plans: For C. H. Mekeel, a new eight-story building.

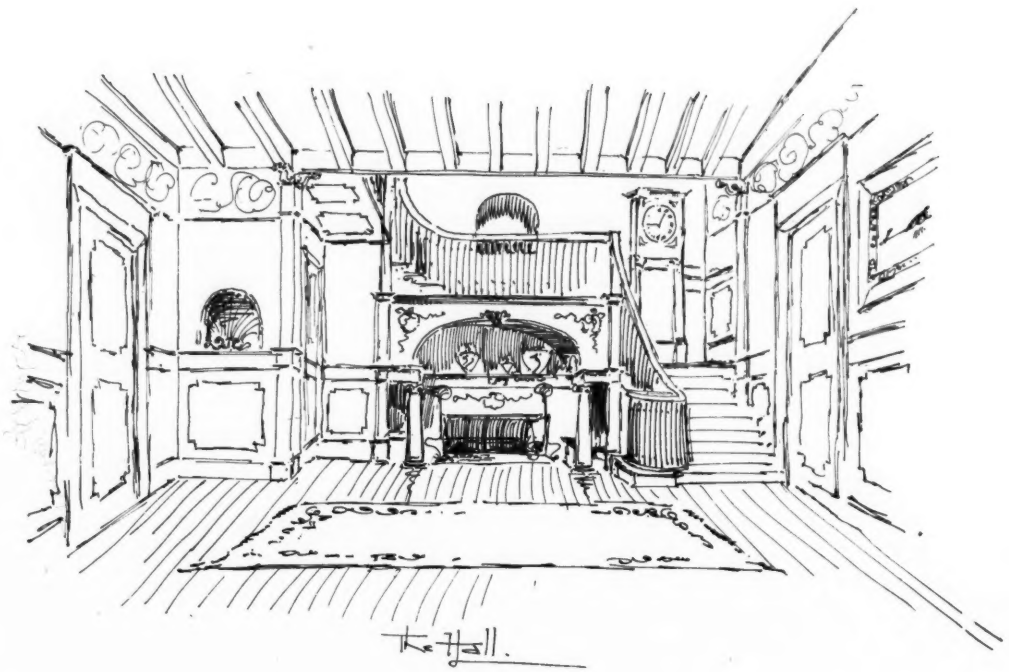
St. Paul, Minn.—During November 132 building permits were issued from the office of the city inspector of buildings, against 143 during November, 1891, but the estimated cost exceeds the cost of those for which permits were issued in the same month last year, showing a better class of buildings. The estimated cost of the buildings for which permits were issued last month was $293,500.

Architects Herman Kretz & Co. report plans for a three-story pressed brick and brownstone building, stores and flats, to be erected for C. F. Arrol, on Indiana avenue and South Robert street; it will cost about $20,000. For Dr. J. C. Nelson, a three-story apartment house, with brownstone front, on Summit avenue near Central Park; it will have tiled hallways, marble wainscoting and all modern conveniences; cost about $100,000. For E. R. Gillman, of Chicago, a four-story apartment building, 200 by 75 feet, on Laurel avenue near St. Albans street; it will be of brownstone and pressed brick, with all improvements. For Clarence B. Gardiner, a four-story apartment house on West Seventh street near Ramsey, of brownstone and St. Paul pressed brick. The same architects have in charge plans for a six-story apartment house, to be erected by Ross Clarke, on Summit avenue, near Sixth street, next season; this building will have mosaic floors, marble wainscoting and all modern improvements; it will cost about $140,000; foundation will be finished this year.

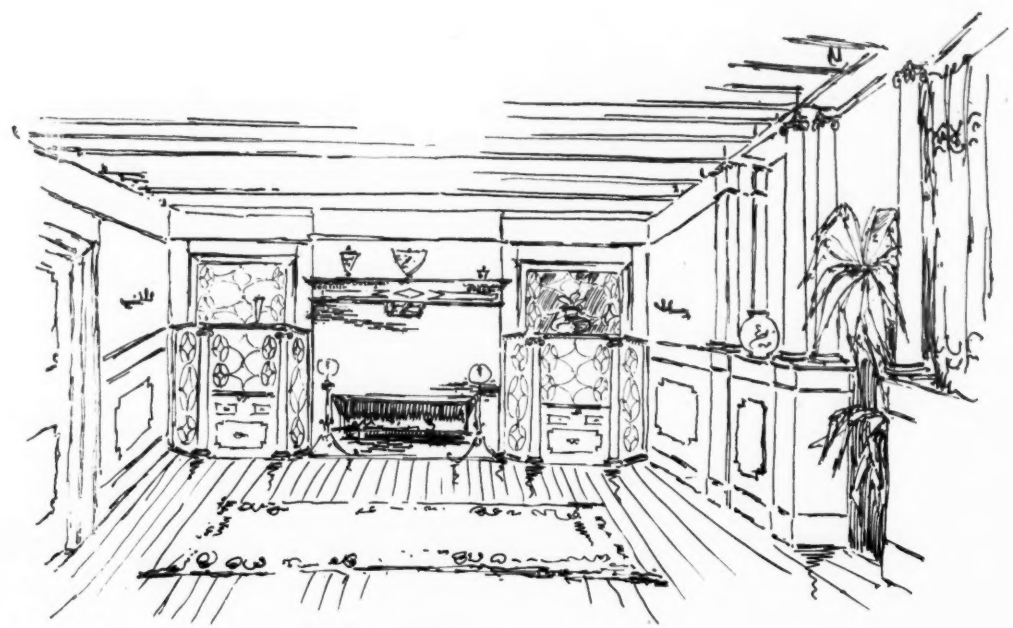
Architects Walker & Kimball, of Boston, have drawn plans for a three-story brick building, of 125 feet frontage on Cedar street, between Eighth and Ninth streets; it is being erected by the Northwest Real Estate Company, for the Price-McGill Publishing Company, at a cost of $25,000.

The city engineer of St. Paul has in charge plans for a two-story frame residence and greenhouse, to be built for the city, at Como Park, at a cost of $5,000 and $10,500 respectively.

Architect Clarence H. Johnson is drawing plans for a two-story brick and stone barn, for E. N. Saunders, on Summit avenue near Farrington, to cost $5,000.

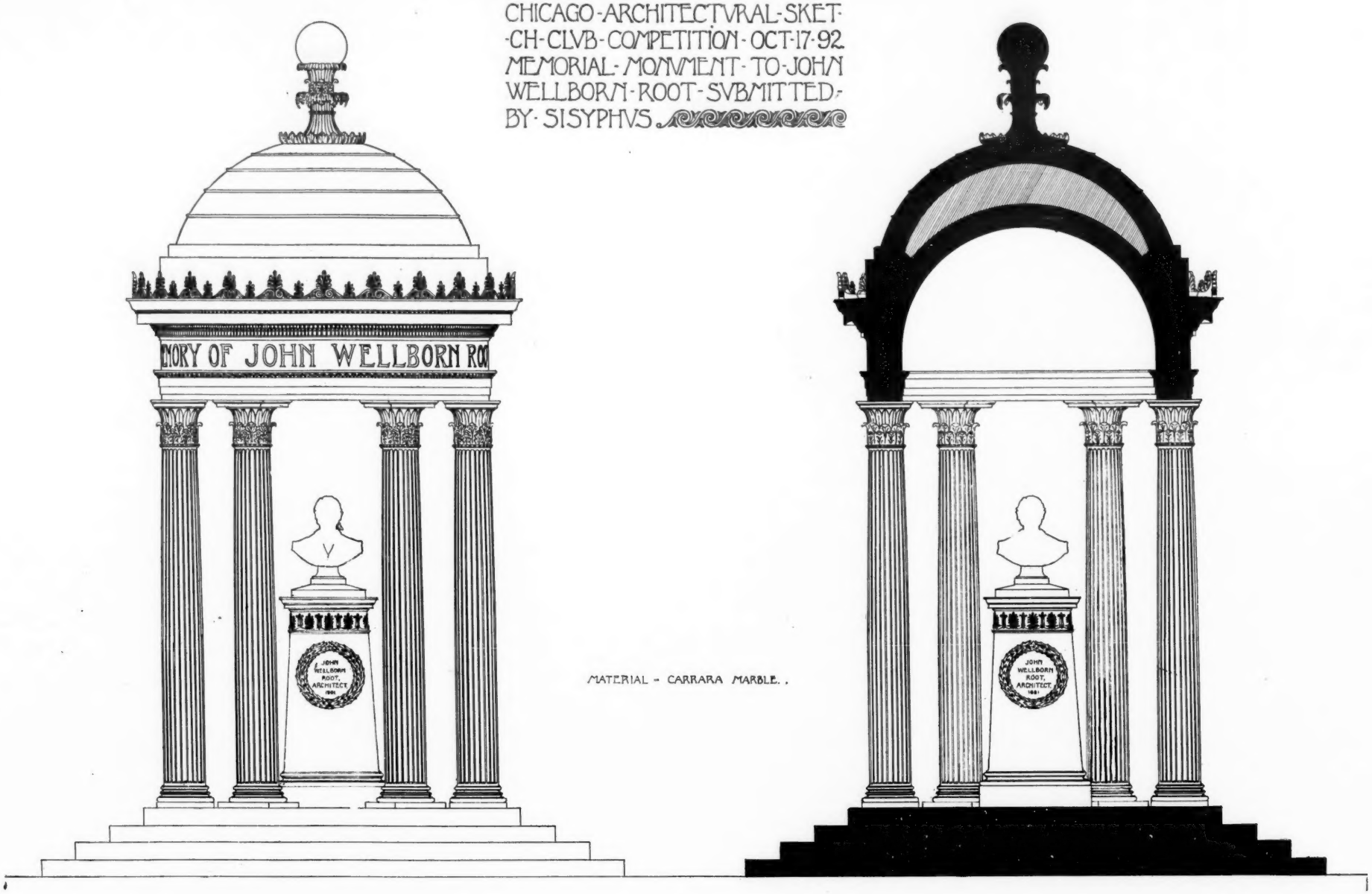


The Hall.



Dining Hall

CHICAGO-ARCHITECTVRAL-SKET-CH-CLVB-COMPETITION-OCT-17-92. MEMORIAL-MONVMENT-TO-JOHN WELLBORN-ROOT-SVBMITTED-BY-SISYPHVS.



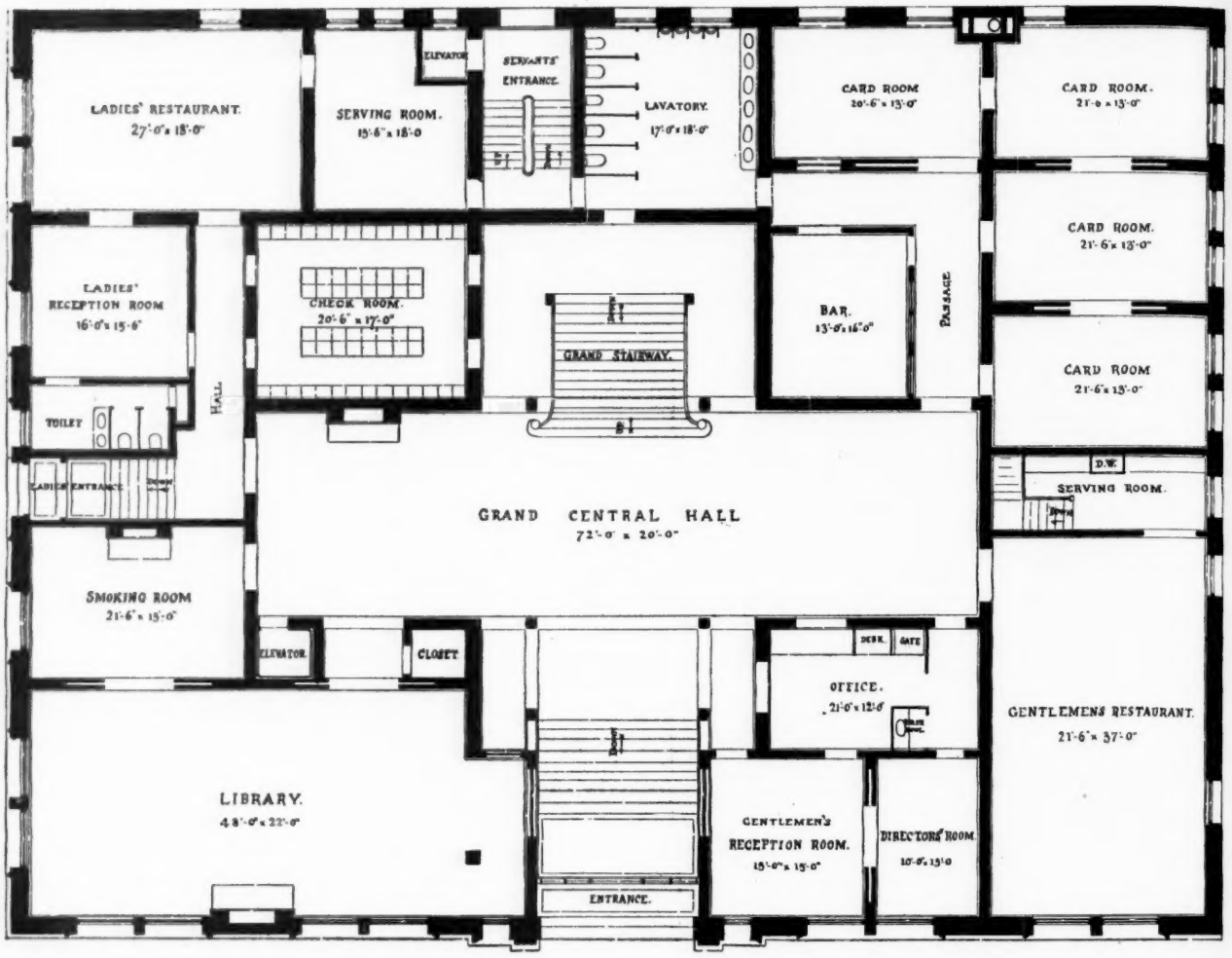
MATERIAL - CARRARA MARBLE.

SCALE ½INCH TO THE FOOT.

SECOND PLACE, F. M. GARDEN.

SCALE ½INCH TO THE FOOT.

SECOND PLACE, F. M. GARDEN.

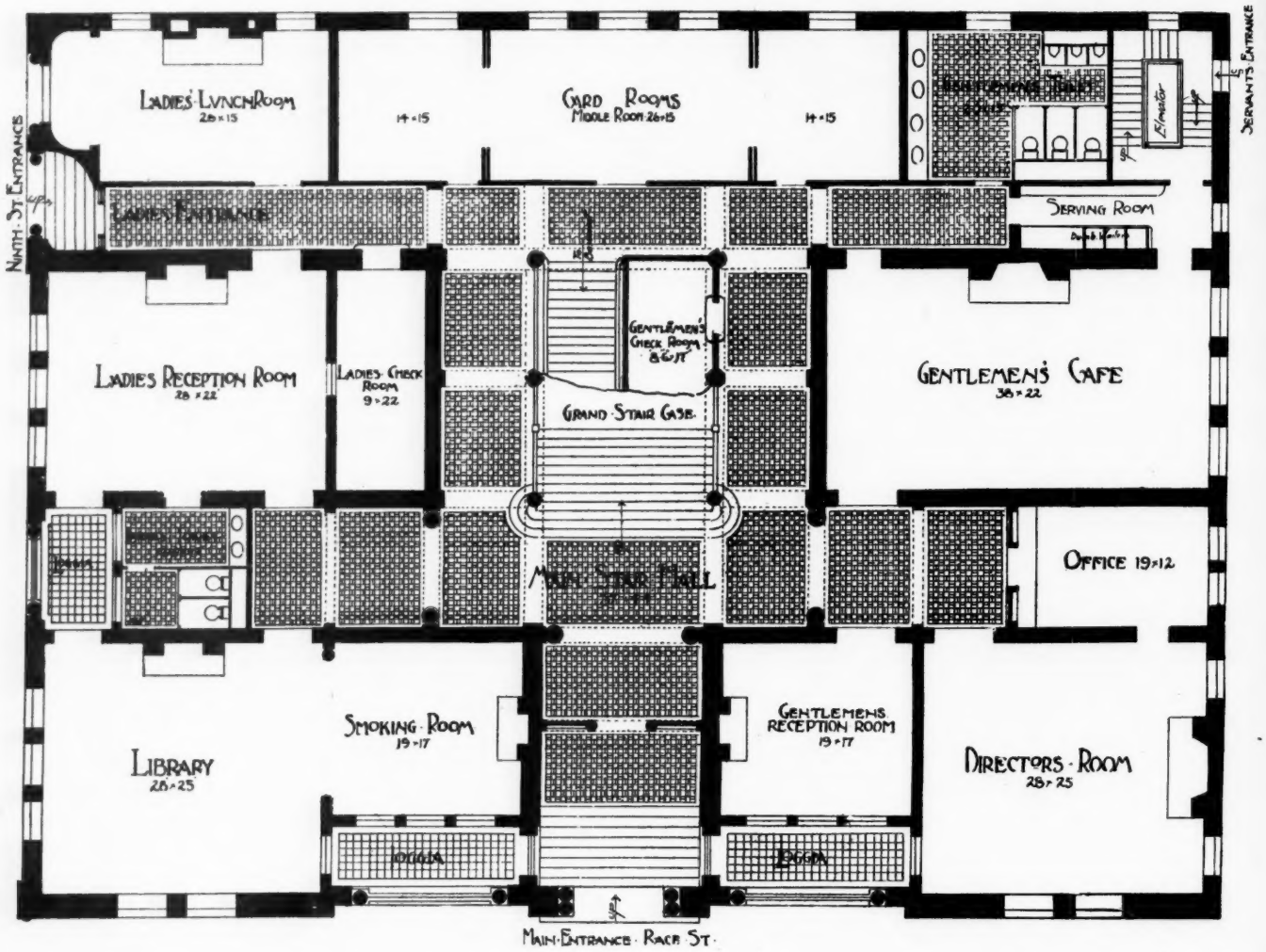


RACE STREET

COMPETITIVE DESIGN FOR PHOENIX CLUB BUILDING, CINCINNATI, OHIO.

S. S. GODLEY, ARCHITECT.

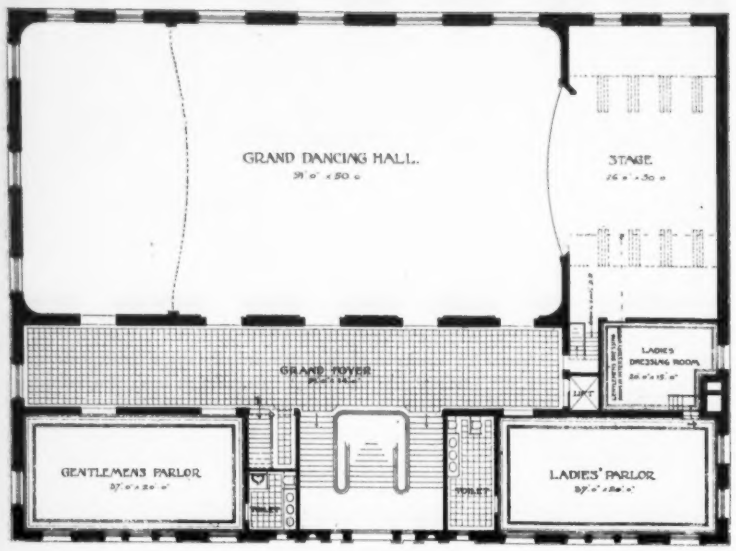
o.



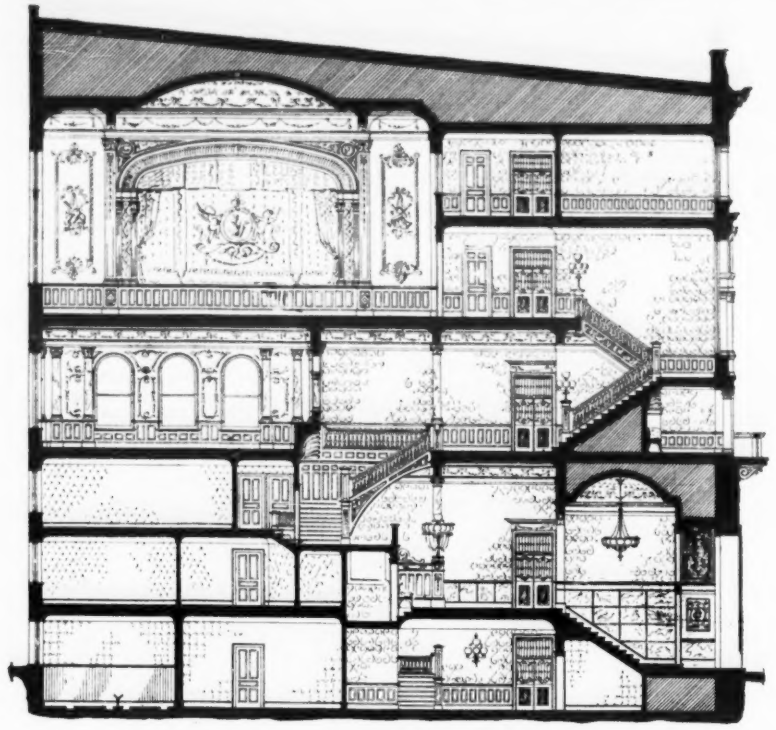
COMPETITIVE DESIGN FOR PHOENIX CLUB BUILDING, CINCINNATI, OHIO.

A. O. ELZNER, ARCHITECT.

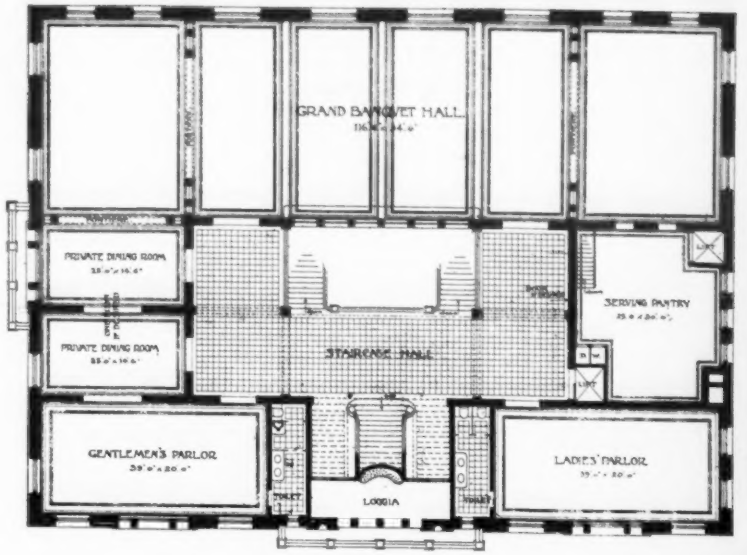
SERVANTS ENTRANCE



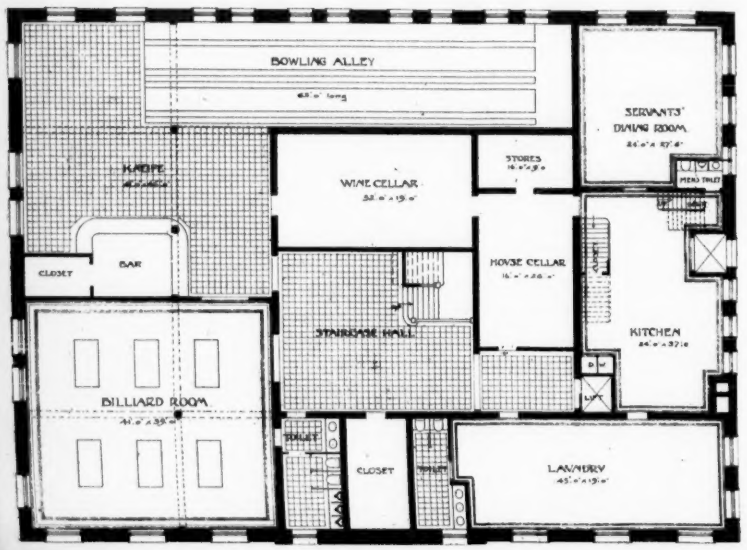
THIRD FLOOR PLAN.



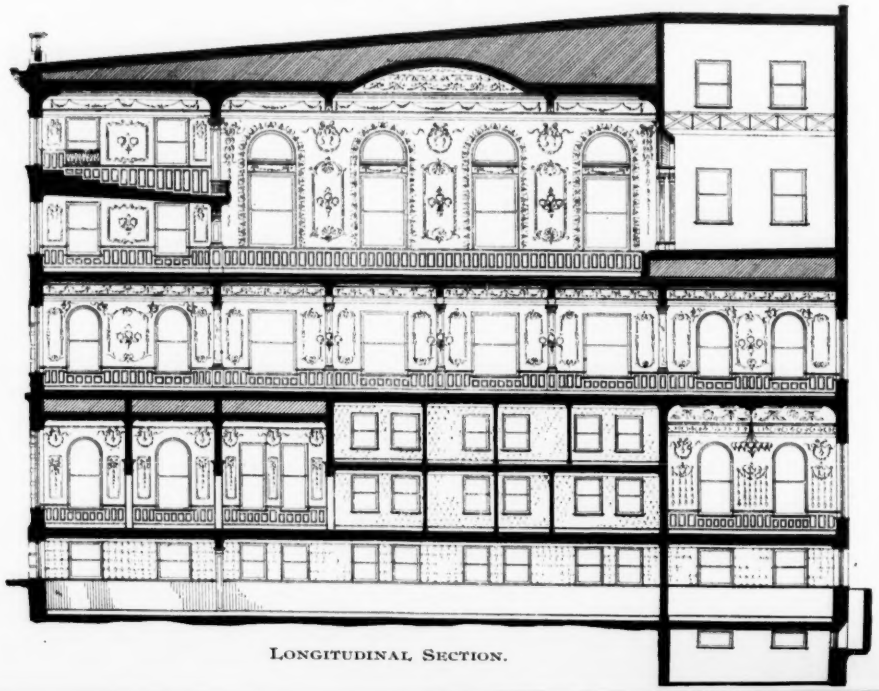
TRANSVERSE SECTION.



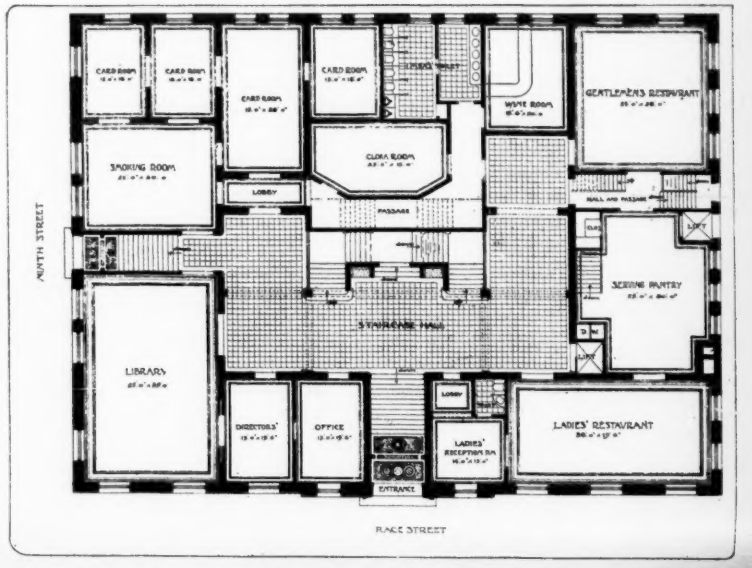
SECOND FLOOR PLAN.



BASEMENT PLAN.

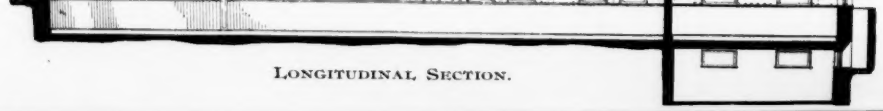


LONGITUDINAL SECTION.

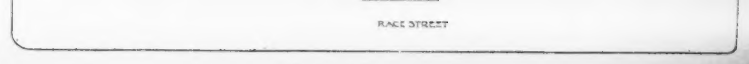


FIRST FLOOR PLAN.

Basement Plan.



Longitudinal Section.

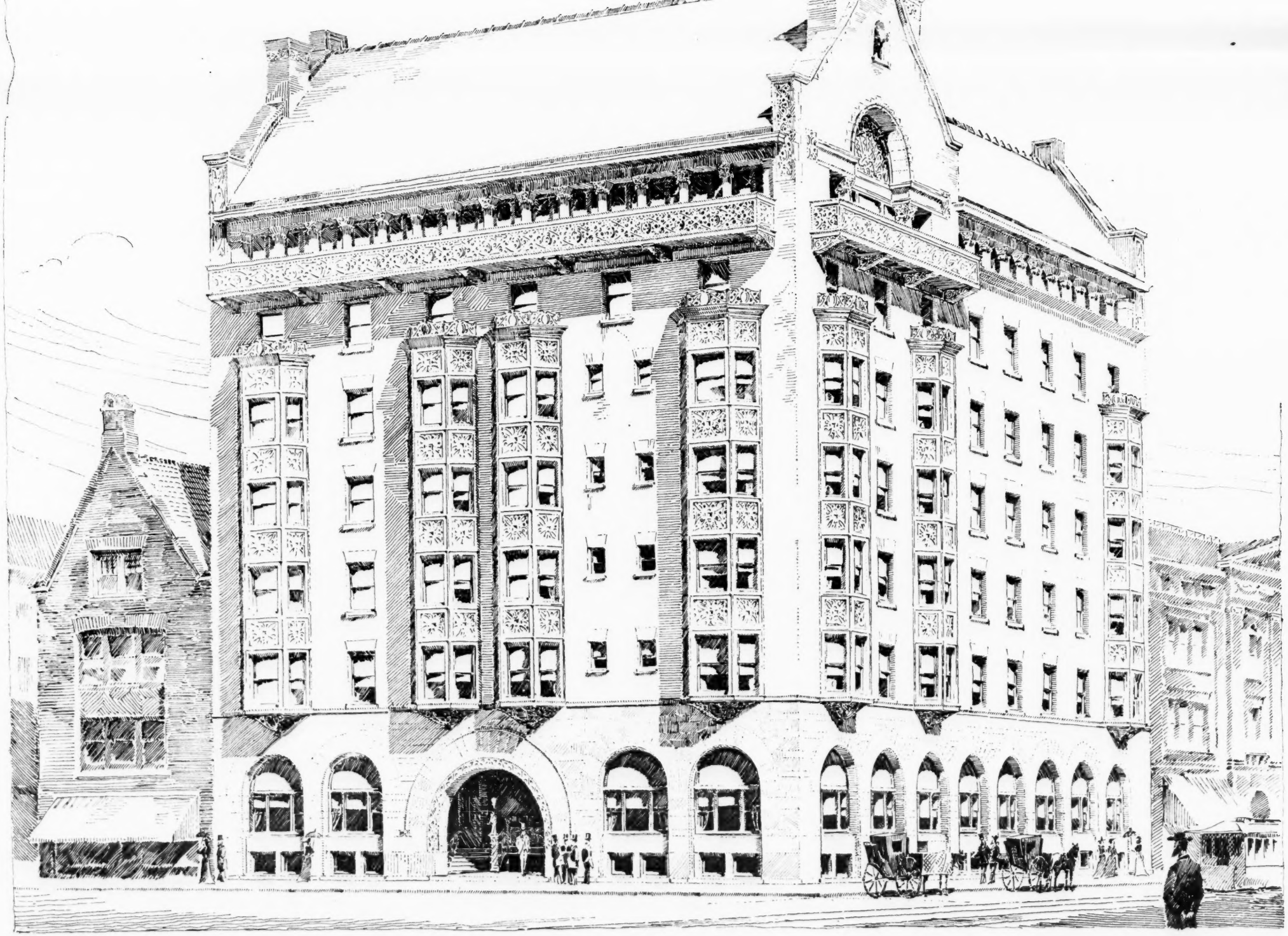


First Floor Plan.

HOTEL. VICTORIA.

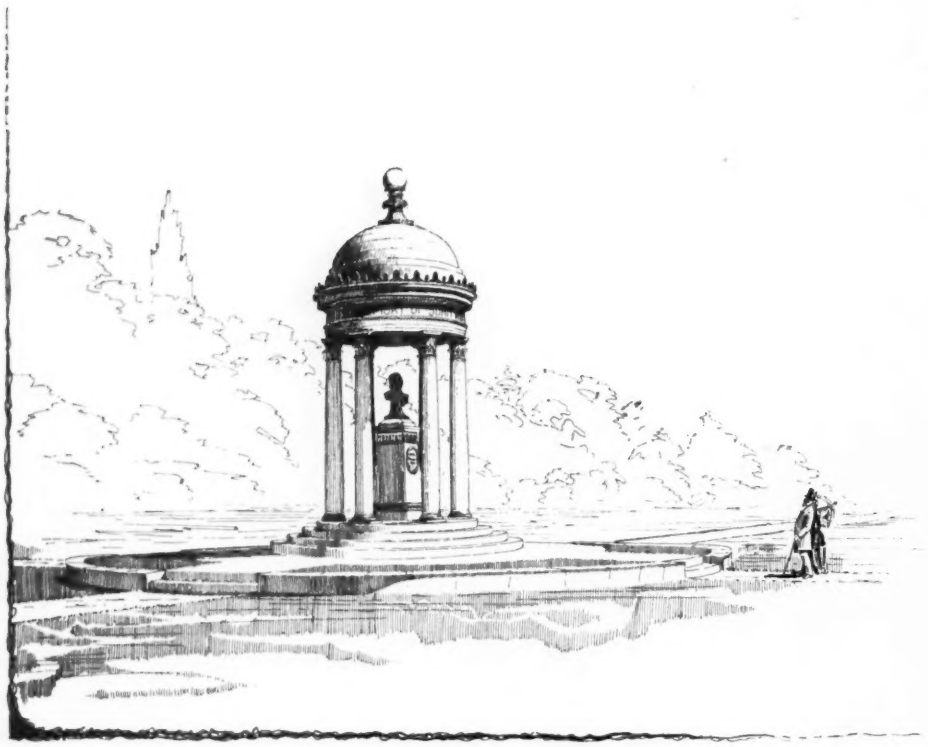
CHICAGO. HEIGHTS. ILLS.

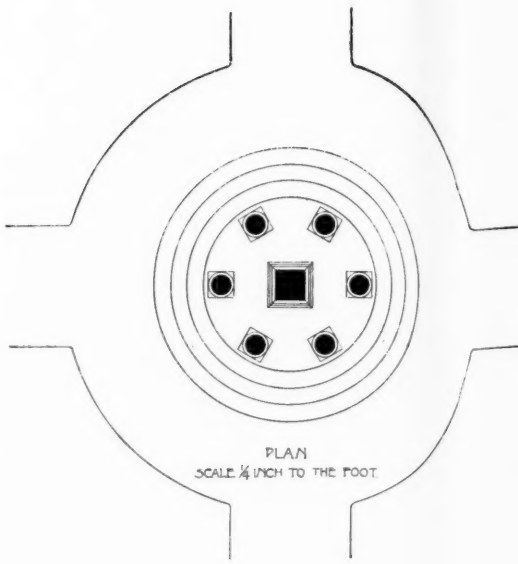
ADLER. AND. SULLIVAN.
ARCHITECTS.



HOTEL ST. NICHOLAS, ST. LOUIS, MISSOURI.

ADLER & SULLIVAN AND CHARLES K. RAMSEY, ASSOCIATED ARCHITECTS.

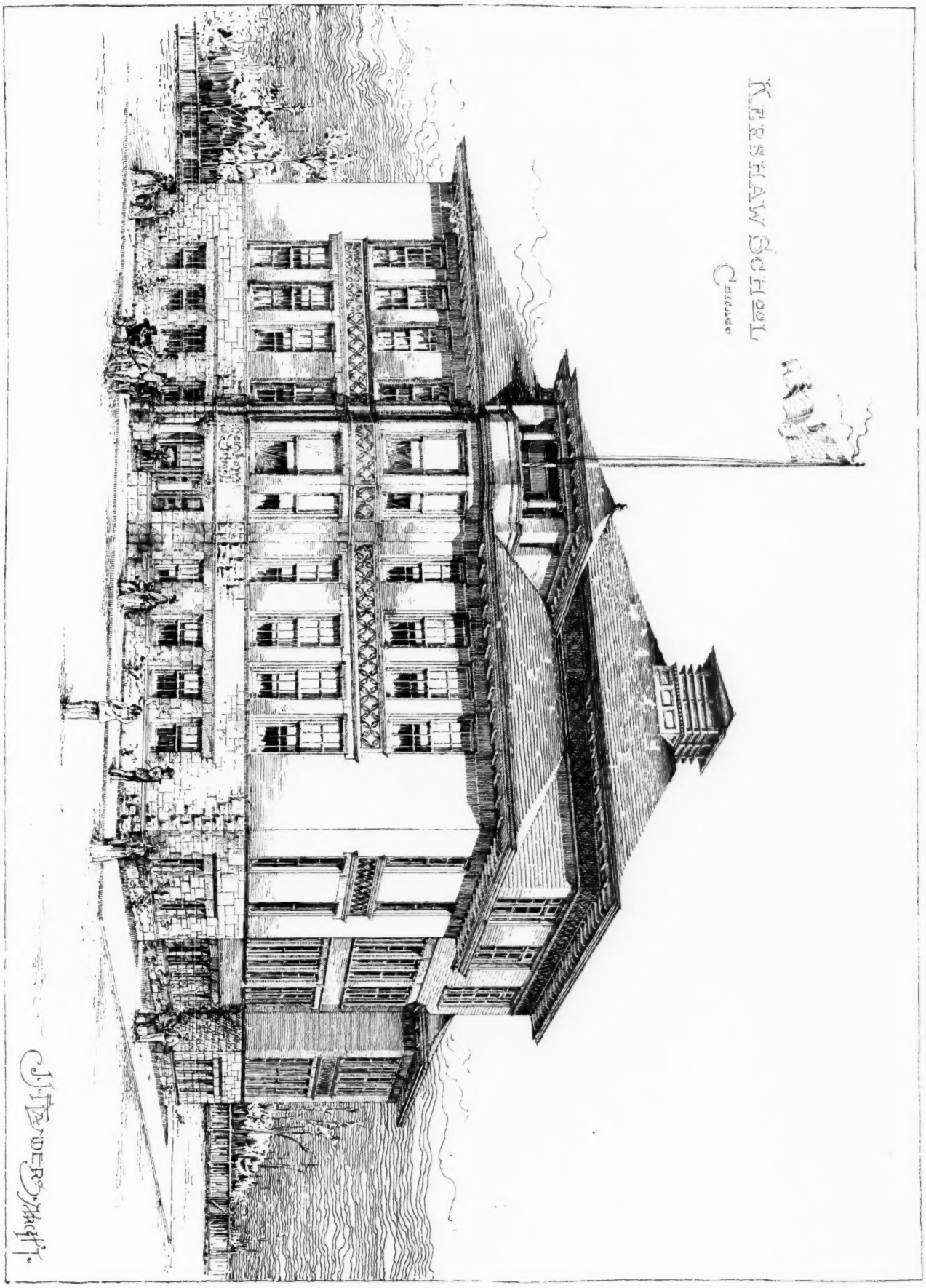




PERSPECTIVE AND PLAN. SECOND PLACE, F. M. GARDEN.

THIRD PLACE, ERNEST F. GUILBERT.

CHICAGO ARCHITECTURAL SKETCH CLUB COMPETITION, MEMORIAL MONUMENT TO JOHN WELLBORN ROOT.


KERSHAW & CROSS
ARCHITECTS
CHICAGO
J. H. DE VRIES, DEL.

RESIDENCE OF TIMOTHY DWIGHT, JR., EVANSTON, ILLINOIS.

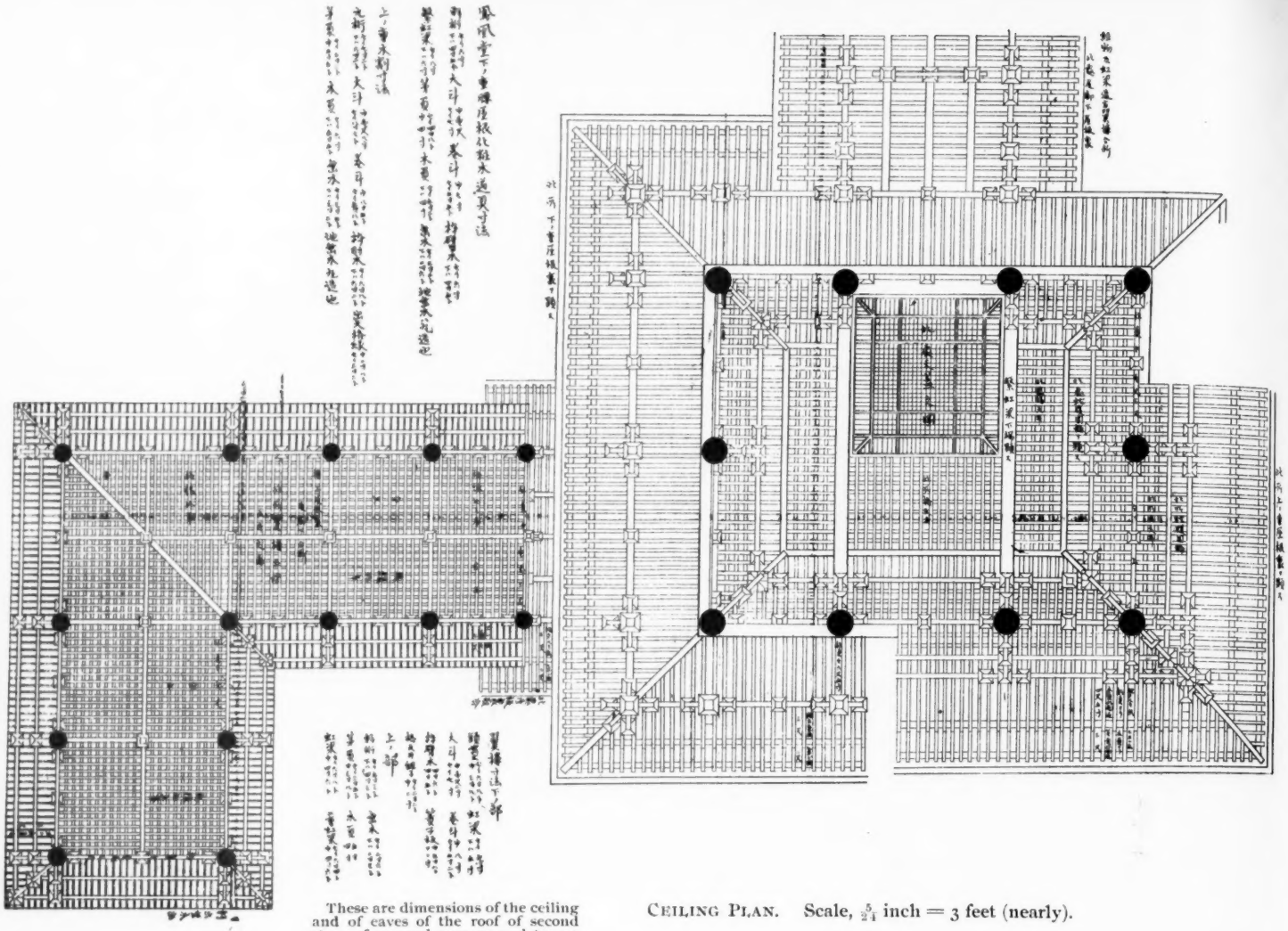
S. A. JENNINGS, ARCHITECT.

INLAND ARCHITECT PRESS.

RESIDENCE OF DR. E. H. WEBSTER, EVANSTON, ILLINOIS.

HOLABIRD & ROCHE, ARCHITECTS, CHICAGO.

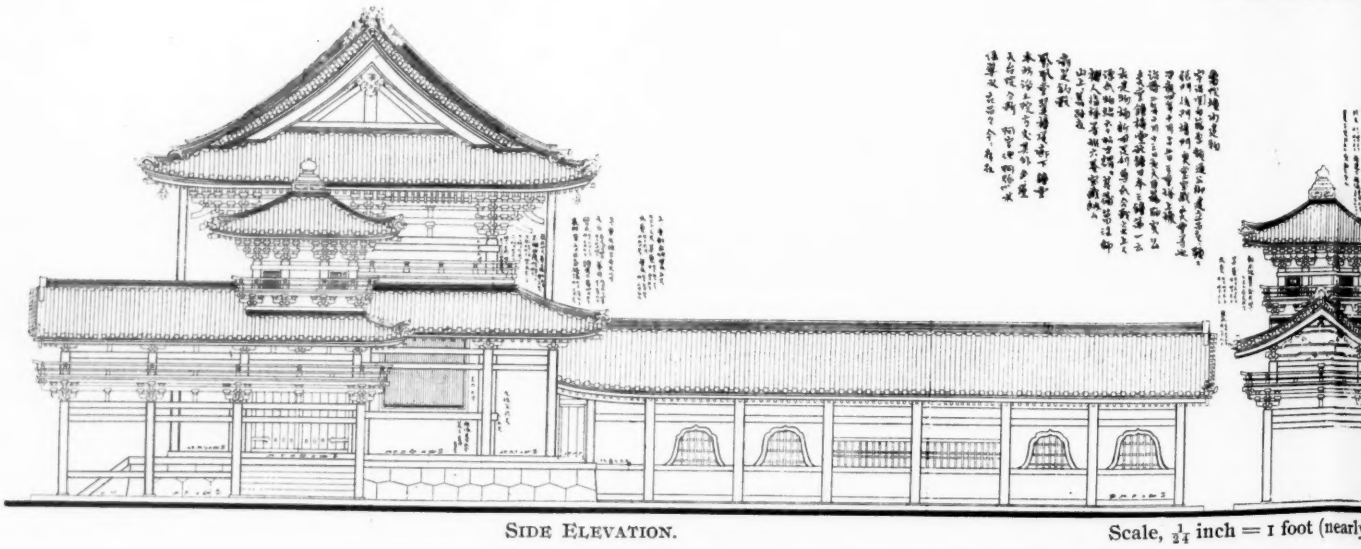
These are the dimensions of the ceiling and eaves of the roof of main building.



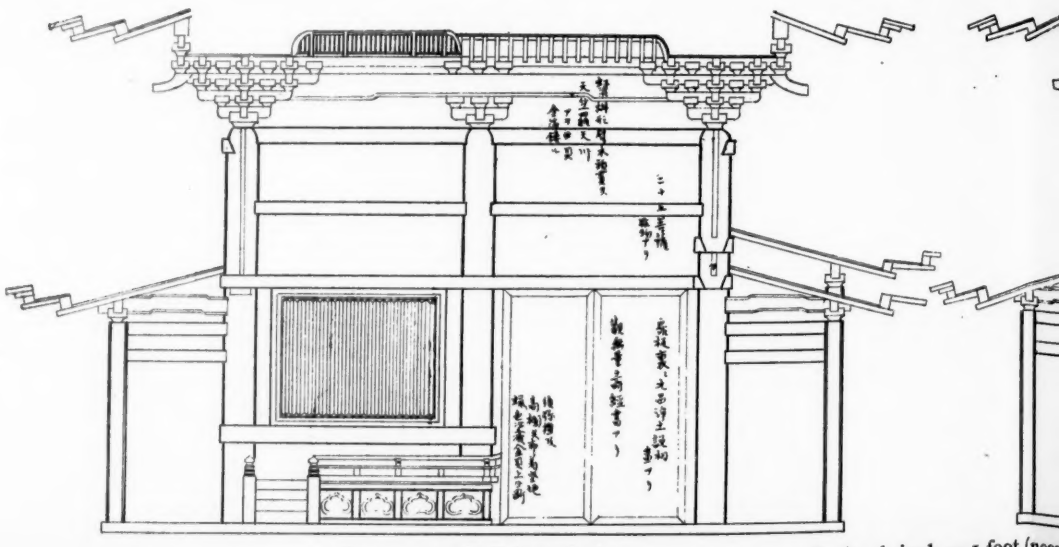
These are dimensions of the ceiling and of eaves of the roof of second story of covered passage and tower.

CEILING PLAN. Scale, $\frac{5}{24}$ inch = 3 feet (nearly).

For translation see desc

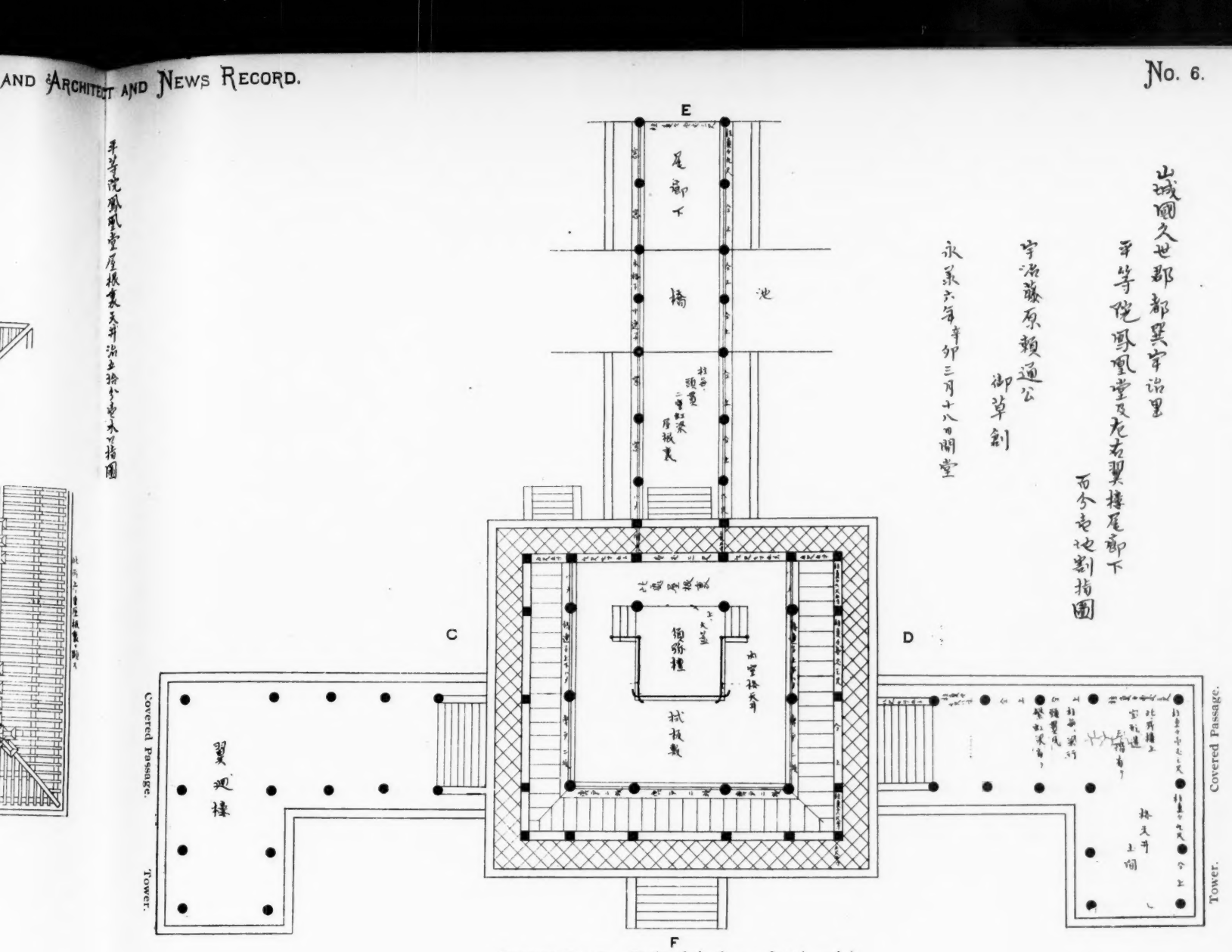


SIDE ELEVATION. Scale, $\frac{1}{24}$ inch = 1 foot (nearly



SECTION AT E F (see plan). Scale, $\frac{1}{12}$ inch = 1 foot (near

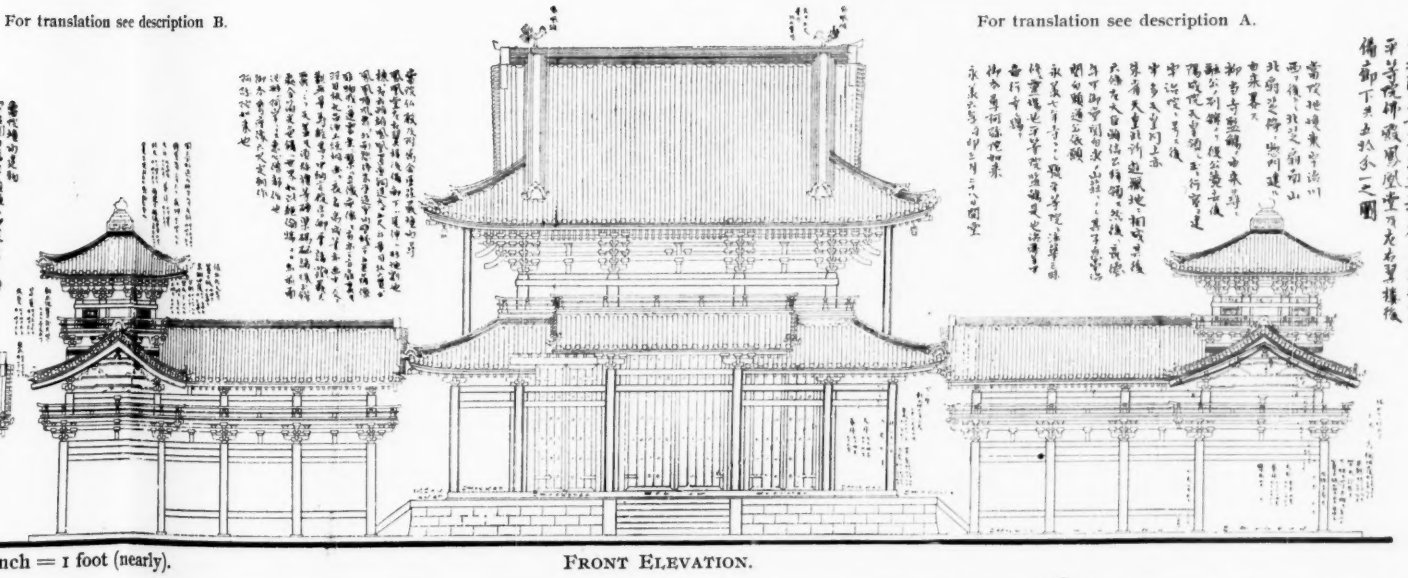
HŌ-Ō-DO TEMPLE



GROUND PLAN. Scale, $\frac{1}{24}$ inch = 1 foot (nearly).

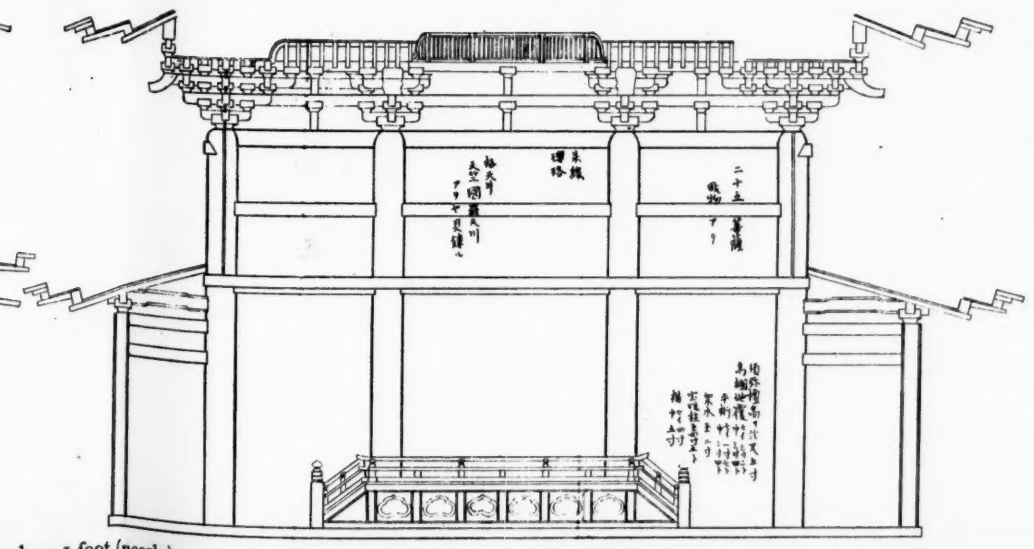
For translation see description B.

For translation see description A.



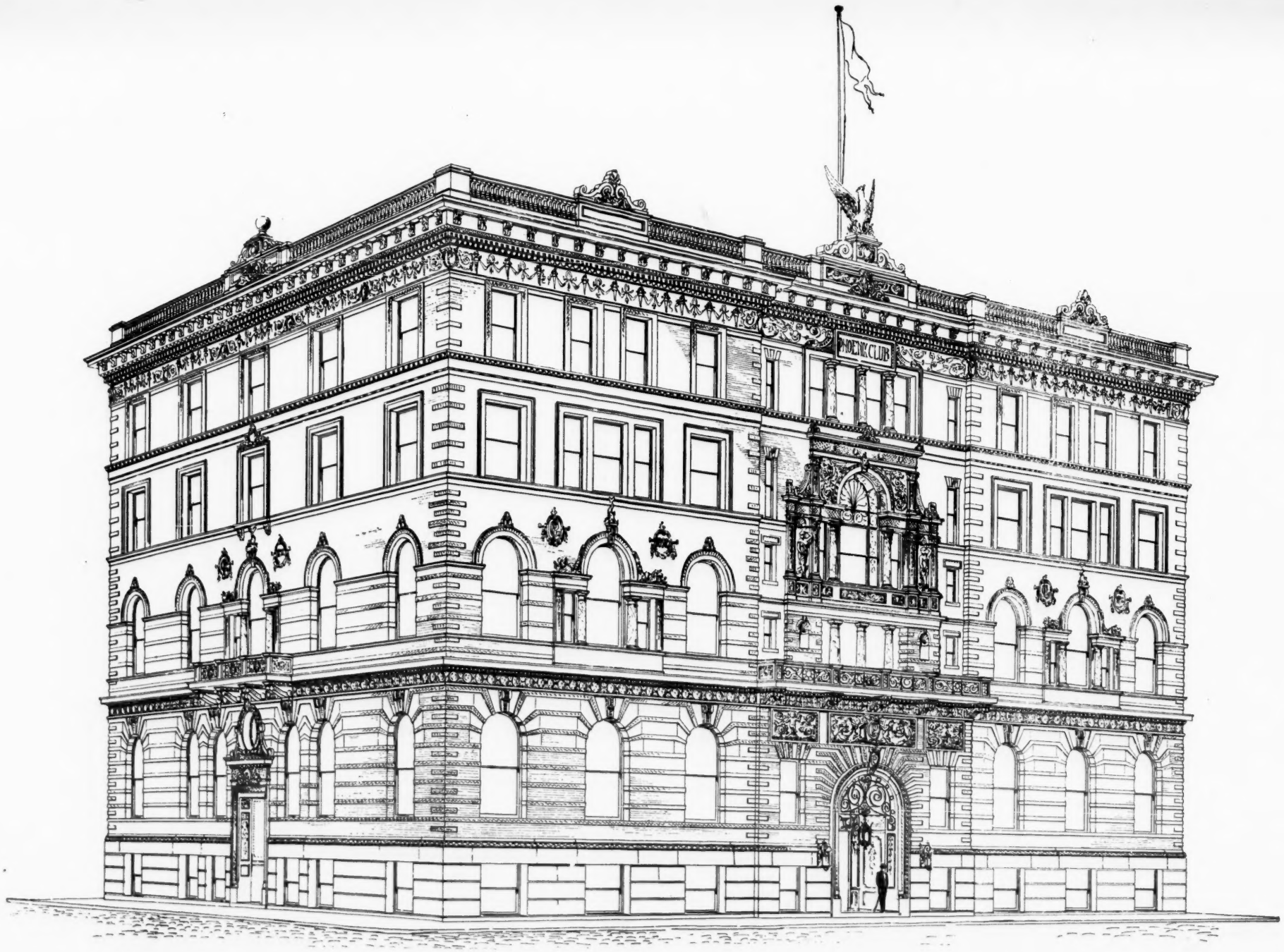
nch = 1 foot (nearly). FRONT ELEVATION.

Translation. Sections of Central Building of the Hō-ō-do.



nch = 1 foot (nearly). SECTION AT C D (see plan).

DO TEMPLE (JAPAN).



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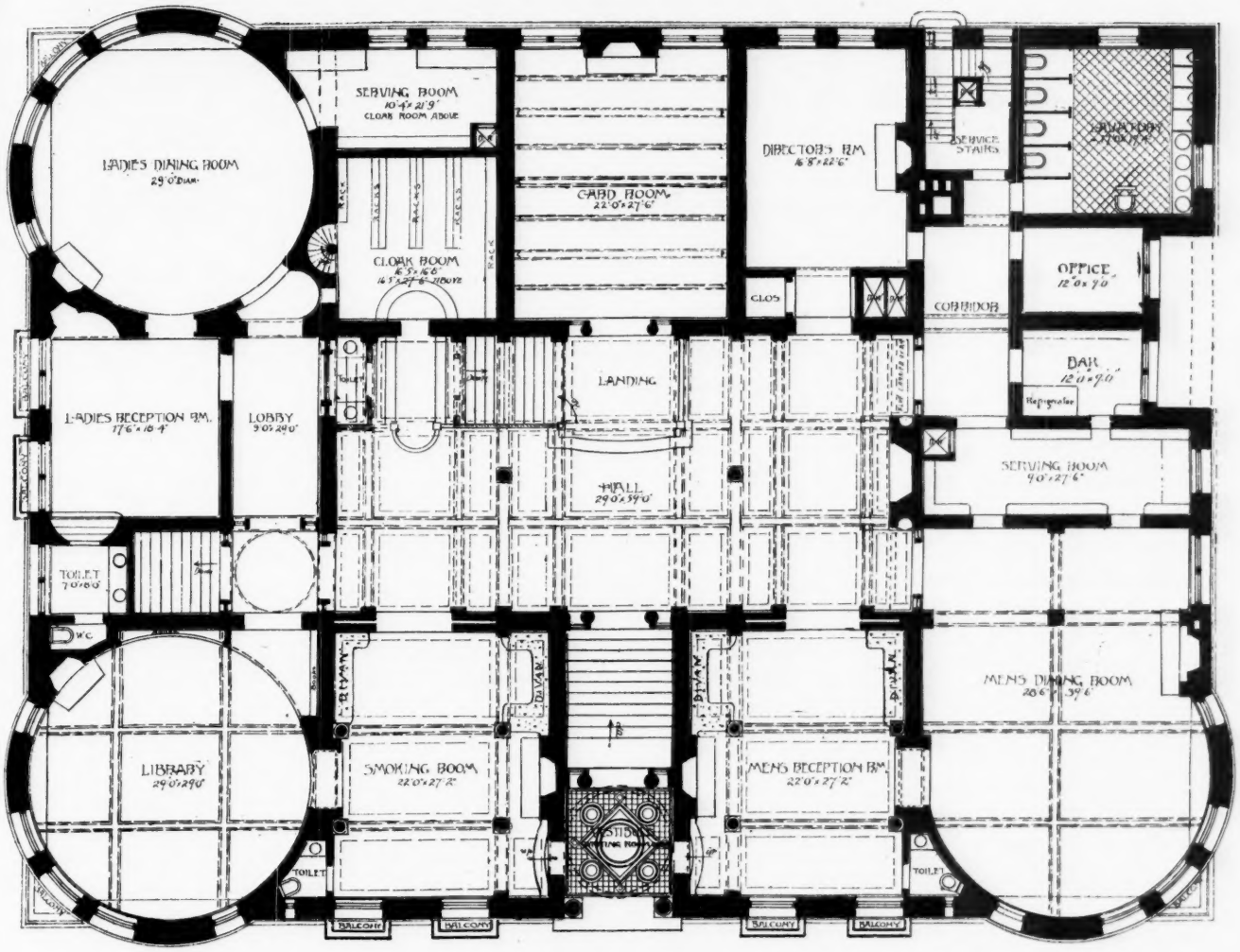

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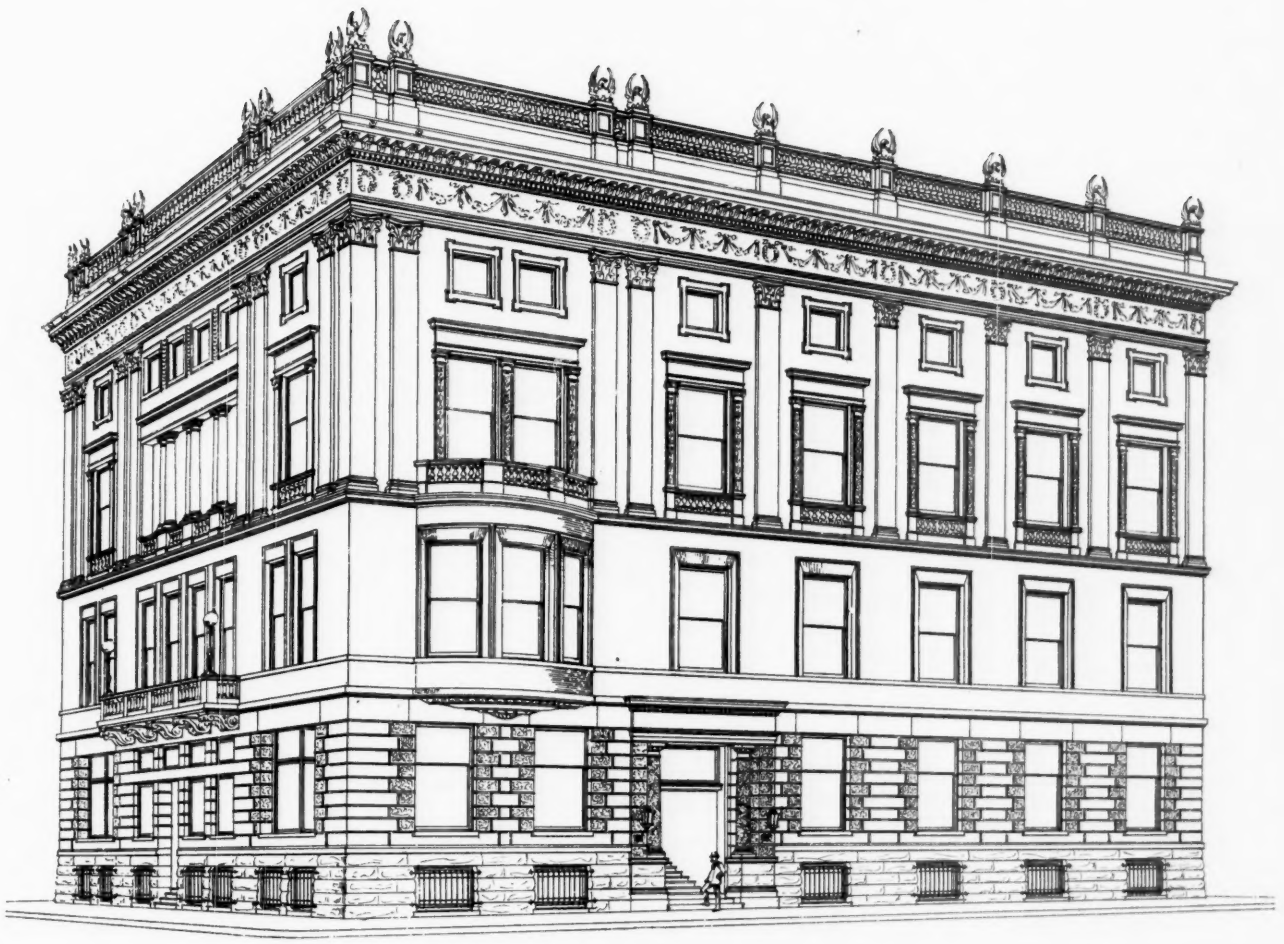

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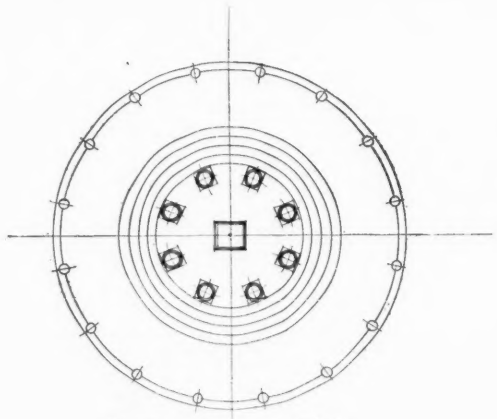

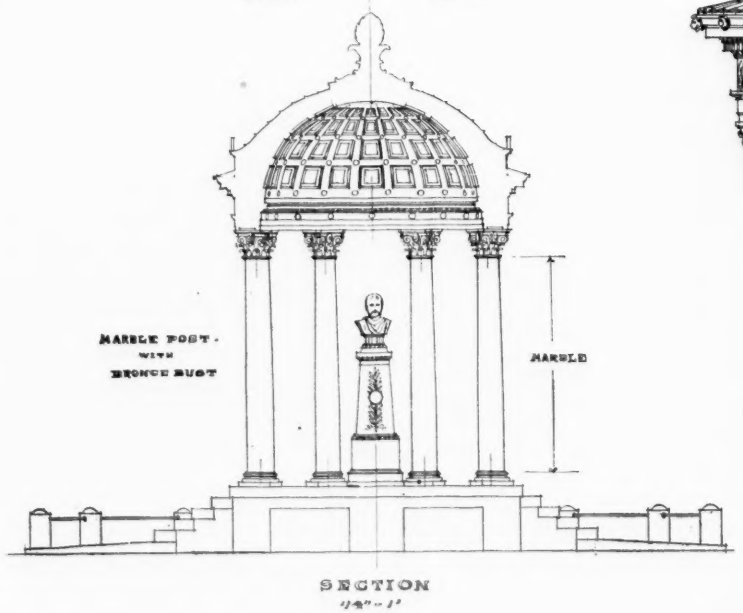

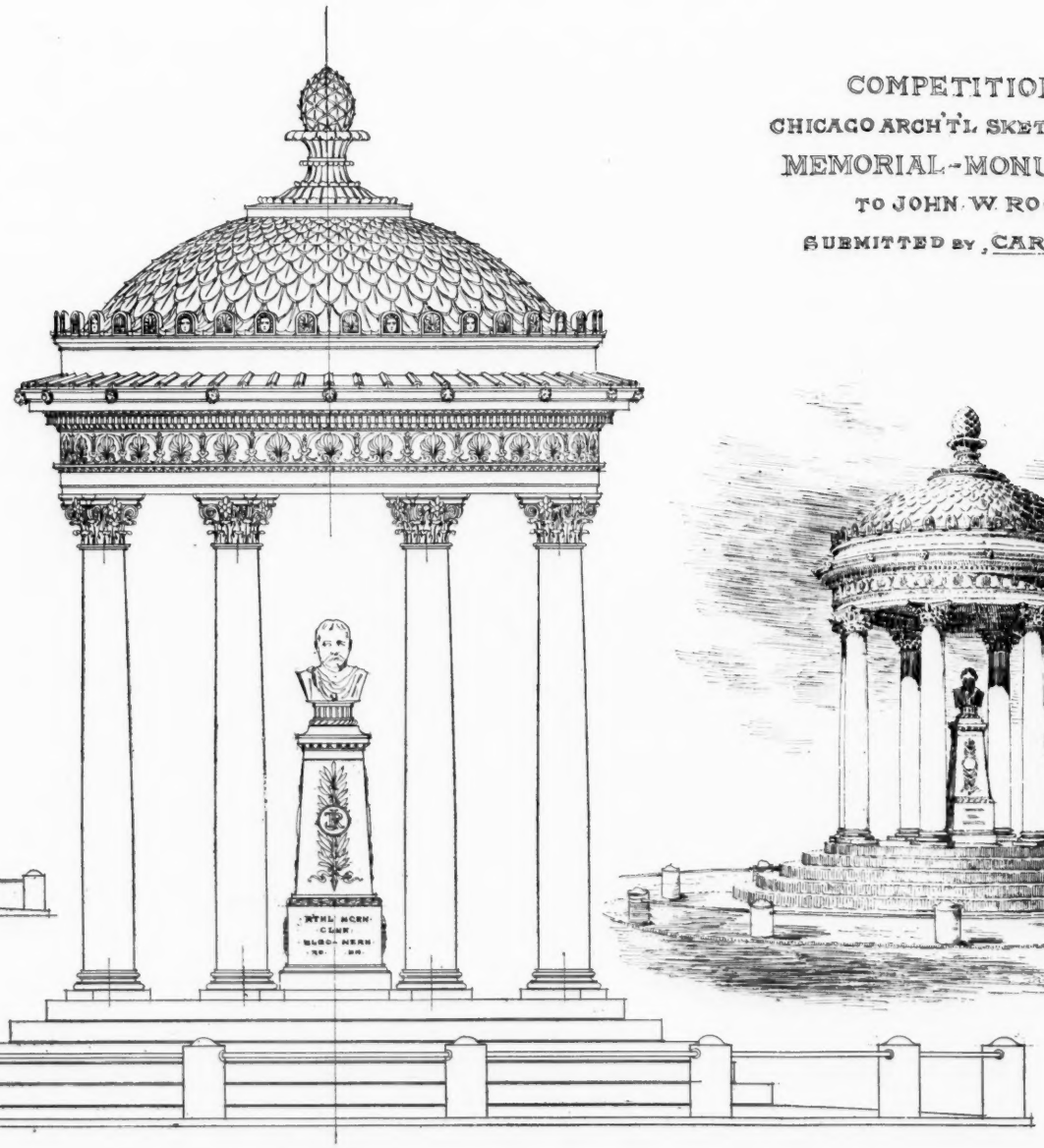

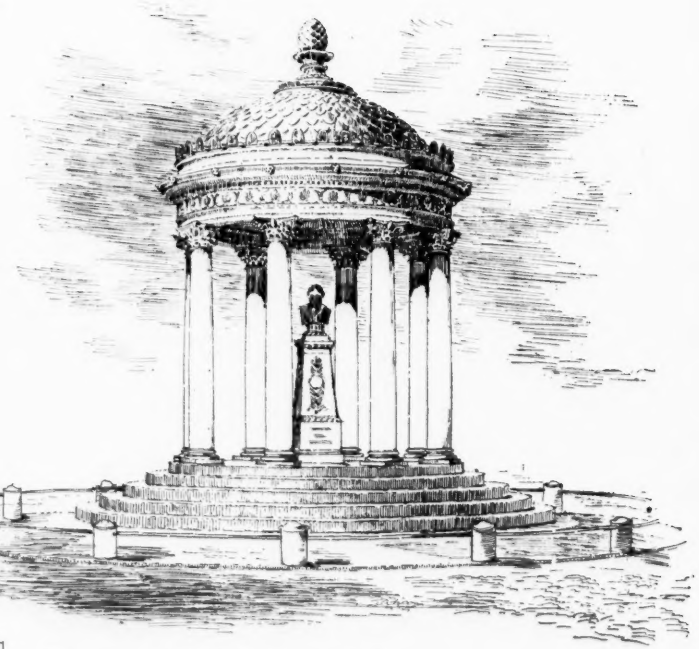

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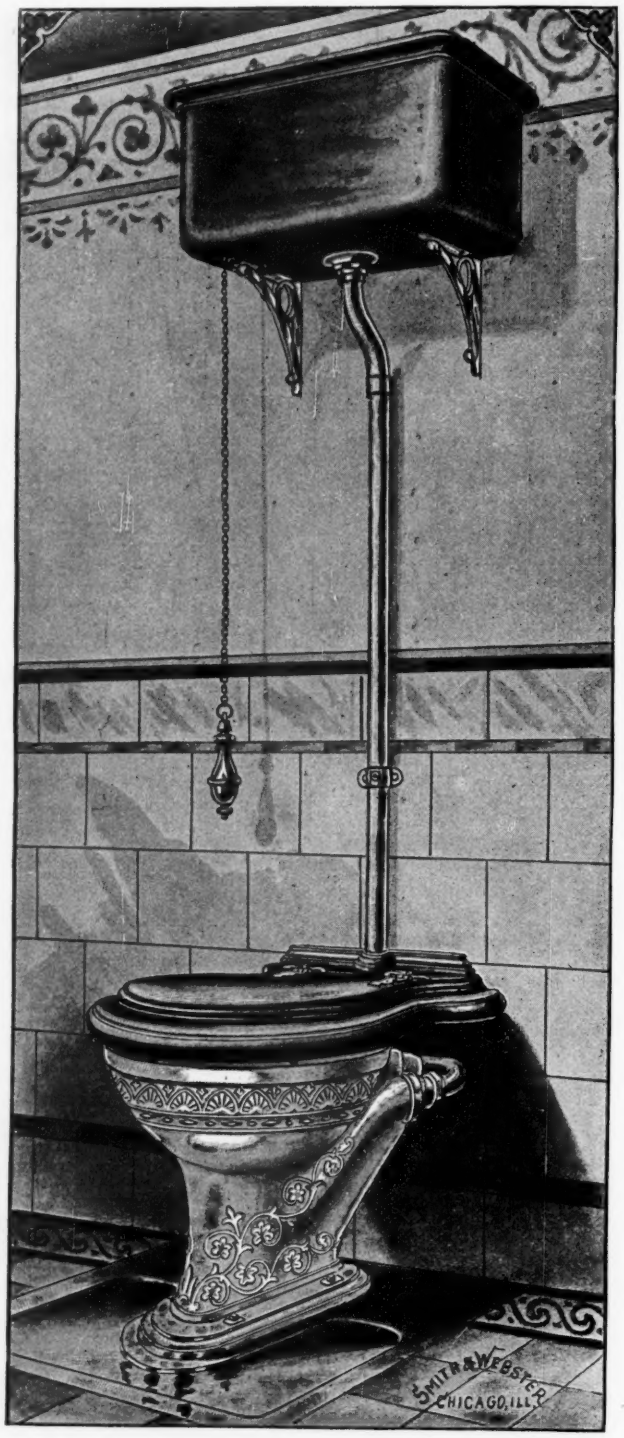

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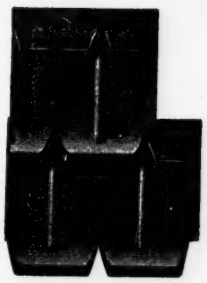

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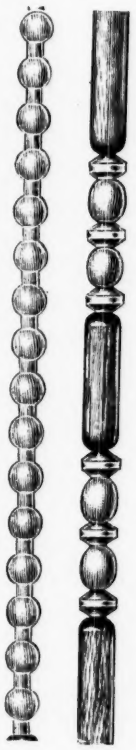

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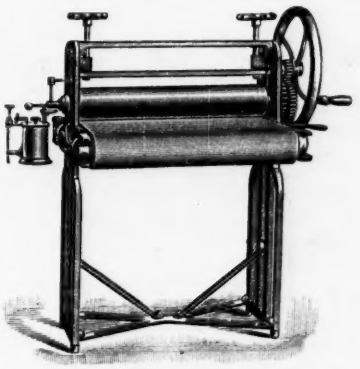

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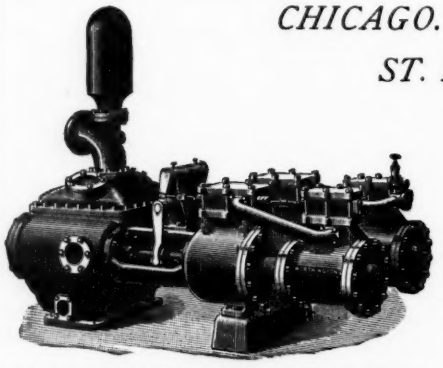

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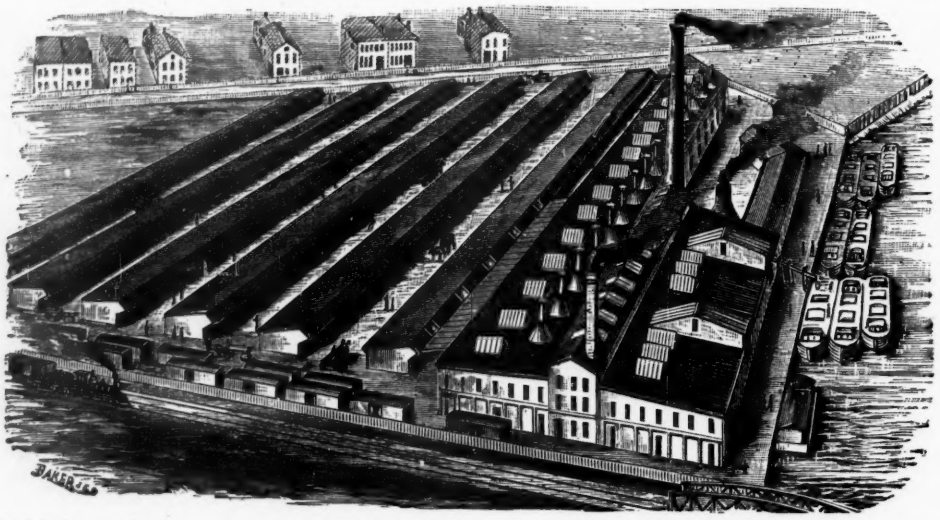

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